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SALE NUMBER 421

FREE PUBLIC EXHIBITION

From Saturday, January 9, to Time of Sale

Weekdays 9 to 5:30 · Closed Sunday

PUBLIC AUCTION SALE

Thursday, January 14, at 8:15 p. m.

Friday and Saturday, January 15 and 16, at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

PLAZA 3-7573

· · ·

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET

HARRY E. RUSSELL, JR · LOUIS J. MARION

1943

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Paintings of the XIX Century and Earlier Schools

French & English Furniture Tapestries · Bronzes · Objects of Art

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SOLD BY ORDER OF FRANK G. SCHNITTJER, JR

To Be Liquidated Concurrent with Their Vacation of the Premises at
5 East 59 Street, New York

PART ONE

PUBLIC AUCTION SALE

JANUARY 14 [PAINTINGS] AT 8:15 P. M.
AND JANUARY 15 AND 16 AT 2 P. M.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1943

PRICED CATALOGUES

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SALES CONDUCTED BY
HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
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F. SCHNITTJER & SON
Antiques & Paintings
5 EAST 59TH STREET
NEW YORK
•
VOLUNTEER 5-3142

December 28, 1942

Parke-Bernet Galleries, Inc.,
30 East 57th Street,
New York, N. Y.

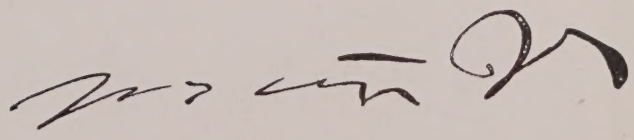
Gentlemen:

Referring to my contract with you dated December 22nd, 1942, I would like to make clear to you, and through you to your clients, the necessity for the present sales. We are closing down entirely and giving up the store at 5 East 59th Street, where we have been for so long, and effecting a complete liquidation of our entire stock.

The many dealings we have had with you in the past give us complete confidence in your ability to insure us a successful result.

Sincerely yours,

FRANK G. SCHNITTJER, JR.



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FIRST SESSION

Thursday, January 14, 1943, at 8:15 p.m.

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PAINTINGS

ALBERTO PASINI — ITALIAN: 1826-1899

70 — 1. *ARAB WARRIORS.* A procession of Arab horsemen, bearing lances and banners, intermingled with men on foot, escorting a howdah mounted upon a camel. Signed at lower right A. PASINI, and dated 1867. 10½ *x* 18¼ *inches*

JULIEN DUPRE — FRENCH: 1851-1910

160 — 2. *THE MILKMAID.* Spring meadows bordered by woods with cows grazing in the distance; two brown and white cows, one recumbent, in the foreground before a thatched shed, and a milkmaid in a blue apron crossing a plank bridge, carrying a pail of milk. Signed at lower left JULIEN DUPRE. 15 *x* 22 *inches*

JEAN LEON GEROME — FRENCH: 1824-1904

160 — 3. *NAPOLEON IN EGYPT.* Full-length standing figure in the uniform of the young Republican general, looking to the left and leaning on a sabre; at the right, a mounted Arab attendant holding his horse and, in the background, the domes of the Mameluke tombs. Signed at lower left J. L. GEROME. *Panel:* 14 *x* 10 *inches*

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

100 — 4. *FEMME ORIENTALE ET DEUX ENFANTS.* Depicting a young woman in amber and purple Oriental costume, seated in profile holding a child in her arms, another child in blue apron standing by her side. Wooded background of russet foliage and flowers. Signed at lower left N. DIAZ. *Panel:* 16 *x* 12½ *inches*

JOHANN BARTHOLD JONGKIND — DUTCH: 1819-1891

100 — 5. *LANDSCAPE WITH FIGURE.* A figure strolling in a park beyond the straight trunks of high trees; a carriage seen to the right; blue hills in the distance beneath a sunset sky. Signed at lower left JONGKIND. 7½ *x* 10 *inches*

[NUMBER 6]

JEAN LOUIS ERNEST MEISSONIER FRENCH: 1815-1891

875

6. *THE SENTRY.* A grenadier in blue coat and white breeches and leggins, holding a rifle with bayonet fixed, standing before a sunlit wall and the boarded windows of a house. Signed at lower right MEISSONIER and dated 1867. 21¾ *x* 12¾ *inches*

Note: An engraving of the subject accompanies the painting.

Collection of Howard Murray, Parke-Bernet Galleries, Inc., 1941

[See illustration]

JEAN BAPTISTE EDOUARD DETAILLE — FRENCH: 1848-1912

7. *THE SENTRY.* Depicting a Uhlan on a bay mount, with pistol drawn, at attention on a rain-soaked road at the end of a wooden bridge. A marshy background extends beneath a cloudy sunset sky. Signed at lower right EDOUARD DETAILLE, and dated 1900.

170

21½ x 26 inches

Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc., 1939

JEAN LEON GEROME — FRENCH: 1824-1904

8. *PLAZA DE TOROS.* Scene before a crowded arena with toreadors in colorful costumes standing in the right foreground, facing the bull, which stands dazed upon entrance into the ring. Signed at lower right J. L. GEROME. *Panel: 18 x 30 inches*

430

From the Goupil Galleries, New York

Collection of Commodore Elbridge T. Gerry, New York, 1928

GIOVANNI BATTISTA QUADRONE — ITALIAN: 1844-1898

9. *REVERIE.* A man in Louis XIII gray, brown, and chartreuse costume is seated preoccupied and smiling, beside a tavern table covered with a crimson carpet; behind him, a light gray wall and, at his right, a brass bowl of ivy. Signed at lower left G. QUADRONE. *Panel: 7½ x 5½ inches*

300

From M. Knoedler & Co., Inc., New York, 1878

Collection of W. Storrs Wells, New York, 1936

ROSA BONHEUR — FRENCH: 1822-1899

10. *THE GUARDIAN OF THE HERD.* Depicting a stag standing in a grassy clearing before a wooded background, the antlered head turned to the right; a second stag is seen beyond, facing the woods. Signed at lower right ROSA BONHEUR.

500

23¾ x 20 inches

Vente Rosa Bonheur, Paris, 1900

Collection of Mrs Dickey, New York, 1907

Collection of Mrs Peter W. Rouss, New York, 1936

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

11. *ALLEGORY.* A wooded glade on the shore of a lake extending into the middle distance; three figures of women, two with infants, occupy the foreground; one in rose reclining, another in blue and white draperies, and a figure in scarlet standing. A man and a woman appear in the background at right. Signed at lower left N. DIAZ.

190

18½ x 22 inches

CHARLES EMILE JACQUE — FRENCH: 1813-1894

12. *A SHEPHERD AND HIS FLOCK.* A shepherd and a running dog herding a flock of sheep, the leaders drinking in a pool. Background of foliage of tall oak trees, the view opening to distant fields at the left. Signed at lower left CH. JACQUE, and dated '81.

375

32 x 25½ inches

[NUMBER 13]

CHARLES FRANCOIS DAUBIGNY FRENCH: 1819-1878

13. *RIVER ESTUARY.* Cloudy twilight sky above the river at left, with numerous sailing vessels, sloops, and square-riggers, silhouetted against a luminous horizon. Figures and cattle appear upon a dike, bordering low green fields extending at the right. Signed at lower right, DAUBIGNY, and dated 1865. *Cradled panel:* 15¼ *x* 26½ *inches*

300-

From William Schaus, New York

Collection of Millard F. Tompkins, New York, 1915

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

[See illustration]

[NUMBER 14]

FELIX ZIEM FRENCH: 1821-1911

14. *GRAND CANAL, VENICE.* Vivid turquoise blue waters beneath a wide clear sky, with the Doge's Palace, the Campanile, and the domes of San Marco clustered between low buildings on the shore. A gondola with Oriental figures crosses the foreground; square-rigged vessels with sails drying are moored at right and left. Signed at lower right ZIEM and dated 1862. *23¼ x 37¼ inches*

650-

From Boussod Valadon et Cie., Paris

Collection of Emile Chouanard, Paris

From M. Knoedler & Co., Inc., New York, 1915

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

[See illustration]

EUGENE LOUIS ISABEY — FRENCH: 1804-1886

15. *THE DEFENSE OF THE CASTLE.* Depicting a governor mounted upon a white horse, preceded by drummers and with armed escort, before the arched entrance of a medieval castle, saluting the *châtelaine,* who appears upon a balcony. Signed at lower right E. ISABEY, and dated '70. *33 x 22½ inches*

675

From M. Knoedler & Co., Inc., New York, 1909

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1920

ADOLPHE JOSEPH THOMAS MONTICELLI — FRENCH: 1824-1886

16. *AN ITALIAN FESTIVAL.* Twilight with the ruins of a Doric colonnade silhouetted against the sky; figures in graceful motion are grouped in the foreground and by a wall at left, wearing richly colored costumes, the ladies with flowing gowns. Signed at lower left MONTICELLI. *Cradled panel: 13 x 22¾ inches*

170

From Daniel Cottier, New York

Collection of Ichabod T. Williams, New York, 1915

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

JEAN GEORGES VIBERT — FRENCH: 1840-1902

17. *PORTRAIT OF THE ARTIST.* Bust-length portrait facing the observer, with smiling ruddy features framed by a brown periwig, in light brown coat with white cravat. Shaded green and brown background. Inscribed at lower right *Etude pour le tableau: Le repos du peintre,* and signed J. G. VIBERT. *27½ x 22½ inches*

130

Note: A study for the following painting *Le Repos du Peintre.*

JEAN GEORGES VIBERT — FRENCH: 1840-1902

18. *LE REPOS DU PEINTRE.* A stout gentleman in embroidered Louis XVI apricot costume with scarlet stockings is seated at the left, asleep besides a glass of ale; at the right is an easel supporting his unfinished portrait, while the artist, with palette in hand, is seen within an entrance in the background, leaning across a table entreating a pretty maid-servant. Signed at lower left J. G. VIBERT, and dated 1875. *Panel: 12¾ x 16 inches*

320

Collection of Edward Kearney, New York, 1888

Collection of Theodore G. Weil, New York, 1903

Collection of Thomas R. Ball, New York, 1919

Collection of Mrs Peter W. Rouss, New York, 1936

ANTOINE VOLLON — FRENCH: 1833-1900

19. *STILL LIFE.* A jug and wine glass placed beside a lute and sheets of music, surrounded with grapes and other fruit in a black bowl. Background of verdure with branches of red berries. Signed at lower left A. VOLLON and dated '71. *23½ x 28¾ inches*

475

Collection of Mrs Henry Walters, Parke-Bernet Galleries, Inc., 1941

[NUMBER 20]

LEON AUGUSTIN L'HERMITTE FRENCH: 1844-1925

20. *LA BELLE JOURNEE.* Four *laveuses* in the right foreground upon the green bank of a river, another retreating upon a footpath; a bright sun lights the farm buildings upon a bend in the river, and the turning foliage of trees border the path. Signed at lower left L. L'HERMITTE. 25½ *x* 33 *inches*

700 —Collection Kaufmann, Paris

From Wallis & Son (The French Gallery), London, 1906

Collection of Marie Louise Paterson, Parke-Bernet Galleries, Inc., 1938

Exhibited at the Salon de la Société Nationale des Beaux-Arts, Grand Palais, Paris, 1902, no. 771

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1920

[See illustration]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

21. *SOUVENIR DES BORDS DE LA SEINE.* A river flowing diagonally into the right foreground, with buildings crowning the farther hilly shore. At the left is an embankment with gnarled fruit trees; at the water's edge, standing by high reeds, is a boy in a red cap, his skiff beached on the green bank. Luminous twilight sky. Signed at lower left COROT. 12½ *x* 23½ *inches*

Painted about 1870-72

2-100-

From Durand-Ruel, Paris, 1880

From Boussod Valadon & Cie., Paris

From Messrs. Goupil & Cie., Paris

Collection of Henry M. Johnston, New York, 1893

Collection of Edson Bradley, New York, 1917

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. III, pp. 344-345, no. 2253

[See illustration]

[NUMBER 21]

HONORE DAUMIER FRENCH: 1808-1879

22. *THE ESCAPE (L'HOMME A LA CORDE).* Figure of a man descending a rope before a light cream-white wall, his face in shadow, looking down over his left shoulder. Blue sky at right. 43¼ x 28¾ *inches*

Note: Two versions, the above and a similar one (illustrated in Fuchs' supplement, 1930, no. 290) were sold in the Hazard sale. Still another is illustrated in Fuchs' (291) from the David Weill collection.

Collection of M. Hazard, Ourrouy, 1919 (as *Le Ravaleur Suspendu à sa Corde à Noeuds*)

Collection of Ambroise Vollard, Paris

From Etienne Bignou, Paris

From Scott & Fowles, New York, 1929

Collection of Mrs. Esther Slater Kerrigan, Parke-Bernet Galleries, Inc., 1942

Exposition d'Art Français, Basle, 1922

Exhibition of French Paintings of the Nineteenth and Twentieth Centuries, Fogg Art Museum, Harvard University, Cambridge, Mass., 1929, no. 19, illustrated in the catalogue

Corot-Daumier Exhibition, Museum of Modern Art, New York, 1930, no. 60, illustrated in the catalogue

Recorded and illustrated in André Fontainas, *La Peinture de Daumier,* 1923, plate (entitled *L'Homme a La Corde*)

Described and illustrated in Edouard Fuchs, *Der Maler Daumier,* 1927, p. 49, no. 89 and pl. 89b

Recorded and illustrated in the *Catalogue of an Exhibition of French Paintings of the Nineteenth and Twentieth Centuries,* (Fogg Art Museum), introduction by Arthur Pope, 1929, p. II, no. 19 and pl. VII

Recorded and illustrated in Forbes Watson, *The Fogg Museum Celebrates,* The Art Magazine, May, 1929, p. 298

Recorded and illustrated in the *Catalogue of the Eighth Loan Exhibition, Corot-Daumier,* (Museum of Modern Art) introduction by Alfred H. Barr, Jr., 1930, p. 33, no. 60 and pl. 60

Recorded and illustrated in Guy Pène du Bois, *Corot and Daumier,* The Arts Magazine, November 1930, p. 88

Recorded and illustrated in François Fosca, *Daumier,* 1933, opp. 24 (as *L'Evasion*)

Recorded and illustrated in Jacques Lassaigne, *Daumier,* 1938, p. 99 (as *Le Badigeonneur*)

Recorded and illustrated in Maximilien Gauthier, *Daumier,* 1939, no. 28 as (*L'Homme a La Corde, étude pour L'Evasion*)

[See illustration]

[NUMBER 22]

HENRI JOSEPH HARPIGNIES FRENCH: 1819-1916

23. *UN MATIN AUX LOUPS PRES DE BONNY-SUR-LOIRE.* The green foliage of tall bushy willows and saplings at the left partly screens a wide expanse of blue sky flecked with clouds; three figures in a skiff skirt the shore of the broad river extending beyond, and boats are anchored near mud flats which project into midstream, as the water's course winds into the far distance. Signed at lower left H. J. HARPIGNIES, and dated 1893. *67 x 52½ inches*

400-

Paris Salon, 1893

Purchased from the artist by Messrs. Arnold & Tripp, Paris

Collection of J. Staats Forbes Esq., London

Collection of Hilton Philipson, London

From Arthur Tooth & Sons, London, 1905

Collection of James G. Shepherd, New York, 1935

Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc., 1939

[See illustration]

RICHARD COSWAY, R.A. BRITISH: 1740-1821

24. *MISS DOROTHY STYLES (MRS. JOHN LARKING).* Standing three-quarter-length figure before a pilaster and red drapery, with a landscape prospect, of a fair-haired young girl in a high-waisted white muslin dress with golden sash and white turban, looking towards the spectator, her gloved right hand upon her hip.

48½ *x* 37 *inches*

450 — *Note:* Dorothy, daughter of Sir Charles Styles of Wateringbury, was the wife of John Larking, Esq., of East Malton.

Collection of Edward R. Bacon, New York

Collection of Alfred H. Mulliken, New York, 1935

WILLIAM HILTON, R.A. BRITISH: 1786-1839

25. *A BACCHANTE DISARMING CUPID.* A young girl, in a red skirt and white kerchief exposing her breast, is preventing a winged cupid from reaching around her left shoulder for his quiver and arrows, which she holds in her right hand. Background of trees and foliage. 36 *x* 28 *inches*

200 From the Galerie Sedelmeyer, Paris

Described and illustrated in C. Sedelmeyer, *Catalogue of the Second Hundred Paintings by Old Masters,* 1895, no. 81, p. 96

VLADIMIR-LUKITCH BOROVIKOWSKY RUSSIAN: 1757-1825

26. *PORTRAIT OF A DIPLOMAT.* Waist-length figure to half left of a man with powdered hair, wearing an embroidered black velvet coat and blue mantle, with a high white stock, wearing the S. Vladimir Cross and a second medal upon his breast. At his right are sheets of music upon a table and a bust of Mozart. Signed at lower left, and dated 1805. 27 *x* 22 *inches*

300

AUSTRIAN SCHOOL XVIII CENTURY

27. *PORTRAIT OF A GENTLEMAN.* Half-length figure of a young man in gold-braided scarlet coat with gray facings, with white stock and lace cuffs, holding a black bicorne under the left arm. Neutral gray green background. Dated above left shoulder, 1761. 29¾ *x* 24¾ *inches*

100

SIR ANTHONY VAN DYCK — FLEMISH: 1599-1641

28. *EDWARD SUTTON, 9th LORD DUDLEY.* Depicted at three-quarter-length seated to half right, before a dark background hung with a crimson drapery at left; his long waving brown hair frames a full face, and he wears a dark costume with white falling collar and fur-trimmed black cloak. He clasps the back of the chair with one hand, the other gesturing. 50 *x* 40 *inches*

Note: The painting was owned by Thomas Gainsborough, who kept it until his death in 1788, when it was sold to Mr. Almack, the celebrated proprietor of Almack's Rooms in London. It came as a direct inheritance to the present head of the house, Henry Horn Almack, Esq., from whose collection it was purchased.

1,300 - Edward, 9th Lord Dudley (d.1643) was the son of Edward, 8th Lord Dudley and Jane, daughter of Edward, 3rd Earl of Derby; he married Theodocia, daughter of Sir James Harrington of Exton. He died without surviving male issue.

Collection of Thomas Gainsborough, R.A.

Collection of R. Almack, Esq., Melford, Suffolk, 1875

Collection of Henry Horn Almack, Esq., Melford, Suffolk, 1886

Royal Academy Exhibition of the Works of the Old Masters, London, 1875, no. 253

Van Dyck Exhibition, Grosvernor Gallery, London, 1887, no. 133

[See illustration]

OZIAS HUMPHREY, R.A. — BRITISH: 1742-1810

29. *THE CHESS PLAYERS.* A conversation piece on a terrace before a column with red drapery and a prospect of trees at the right. At the right of the chess table is seated a youth in green coat and scarlet waistcoat and facing him an elderly man in dark blue uniform with a little girl on his knee; behind the players are a lady in white, and a boy in brown, with his hand on his father's shoulder. 45½ *x* 59 *inches*

150 -

JEAN BAPTISTE SANTERRE — FRENCH: 1658-1717

30. *LADY HOLDING A LETTER.* Depicting a girl seated before an iron railing overlooking a twilight landscape; wearing a scarlet and black costume with white ruff and small feathered hat, her hands folded upon her knee holding a letter. 35 *x* 27 *inches*

80 -

From the Lindpainter Galleries, Berlin and Lucerne

[NUMBER 28]

SIR PETER LELY — FLEMISH: 1618-1680

31. *FRANCES, COUNTESS OF CONINGSBY AND THE LADY KATHERINE JONES, DAUGHTERS OF RICHARD, EARL OF RANELAGH.* Seated figures of two young girls, one wearing a blue décolleté silk robe and golden yellow draperies, the other a dull red silk gown edged with white, with indigo scarf; they hold between them a chaplet of flowers which they are making up from a basket of blossoms presented by a negro boy kneeling at the right. Background of park landscape with trees, a glimpse of a house and fountain at the right, and the corner of a gold-fringed red drapery at upper left. 82 *x* 54 *inches*

Note: Lady Frances and Lady Katherine were twin sisters, the daughters of Richard, Earl of Ranelagh, by his first wife. Lady Frances married Thomas, Earl of Coningsby, and was grandmother to Frances, Countess of Essex, who was the mother of George, 5th Earl of Essex.

1,600 Collection of the Rt. Hon. the Earl of Essex, Cassiobury Park, Watford, Herts, 1922

Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc., 1939

[See illustration]

JEAN RAOUX — FRENCH: 1677-1734

32. *GIRL WITH LETTER.* At three-quarter-length, standing with her left arm resting upon a table, reading a letter; she wears a peacock green and henna brown gown. Neutral background draped at right with a crimson hanging. 38½ *x* 33 *inches*

Note: An engraving of the subject accompanies the painting.

150 Engraved in 1837

Collection of Edward W. Lake, Esq., 1837

Collection of Sir William Cunliffe Brooks, London

JOHN RUSSELL, R.A. — BRITISH: 1745-1806

33. *PORTRAIT OF A GENTLEMAN IN RED COAT.* Half-length figure, the head turned to half left; the right hand visible, resting on the arm of a green chair. Wearing a deep ruby red coat and waistcoat with white jabot and powdered tie-wig. 30 *x* 25¼ *inches*

450 From the Fisher Art Galleries, Washington, D. C. (as by Sir Joshua Reynolds, P.R.A.)

Collection of Edward J. Berwind, Parke-Bernet Galleries, Inc., 1939

[NUMBER 31]

ANTONIO ESTEVE — SPANISH: fl. 1800

375

34. *PORTRAIT OF A BOY IN UNIFORM.* Full-length standing figure of a boy with scarlet uniform coat and sabre, resting his right hand upon a table beside his plumed hat; at right are seen military tents and soldiers. *30 x 25 inches*

Note: The above attribution given by Prof. Sanchez Cantoa, Director of the Prado Museum, Madrid.

VENETIAN SCHOOL — XVIII CENTURY

120-

35. *PORTRAIT OF A GENTLEMAN.* A young man in a gray coat with gold embroidered scarlet waistcoat showing a lace jabot, and black *tricorne;* portrayed at half length standing to half right, and glancing to the left. Shaded blue and gray background. *30 x 25¼ inches*

SIR JOSHUA REYNOLDS, P.R.A. — BRITISH: 1723-1792

150-

36. *ROBINETTA.* Half-length figure of a child in white frock with rose sash and blue skirt, sitting in a landscape before a background of dark foliage with a glimpse of sky at the right; she raises her right hand to a bird perched on her shoulder. Inscribed at middle left *To Her Most Gracious . . . Highness The Empress of R . . . from her humble . . . J. Reynolds,* and dated 1787. *30 x 25 inches*

Note: A label on the back states that the above version of the famous Robinetta was: "Painted by Sir Joshua Reynolds R.A., and presented to the Empress of Russia in 1787, at the time he was painting the Infant Hercules for her. The picture and inscription was guaranteed perfectly genuine by Mr. Algernon Graves on April 11th, 1919. It is a portrait of the Hon'ble Mrs. Tollemache when Miss Lewis. It is an engraved work." There are several versions of this subject from the collections of the Earl of Dysart, Lord Tollemache, Earl of Lonsdale and others. (See Graves & Cronin, Reynolds, vol. III, pp. 1193-96.)

Subject engraved by J. Jones and S. W. Reynolds

JEAN MARC NATTIER (SCHOOL OF) — FRENCH: XVIII CENTURY

200-

37. *PORTRAIT OF A LADY.* Bust length portrait to half left of a young woman with powdered hair dressed with a nosegay, wearing white and rose gown with lace *berthe,* and ermine-lined blue mantle. *22 x 18 inches*

JEAN RANC — FRENCH: 1674-1735

210-

38. *ELISABETH FARNESE, WIFE OF PHILIP V OF SPAIN.* Half-length figure to half left, in richly brocaded gold hunting habit with rose velvet mantle, and black plumed cavalier hat. Over her left shoulder she holds a rifle. In painted stonework oval frame. *48 x 40 inches*

Collection of John Wanamaker, Parke-Bernet Galleries, Inc., 1939

GERARD DOU — DUTCH: 1613-1675

1.500

39. *PORTRAIT OF REMBRANDT'S FATHER.* Bust-length portrait to half left, gazing towards the light, wearing a dark brown cloak with steel gorget with scarf, and gold chain with pendant, and plumed fur hat. Gray background within a painted arch. *Cradled panel: 20½ x 15½ inches*

[NUMBER 39]

Note: Dr. W. R. Valentiner, in a MS authentication dated New York, June 15, 1940, states that the above painting is in his opinion: "A characteristic original work by Gerard Dou executed during his best early period. It was painted probably in 1629 or 1630 and represents Rembrandt's father. The technic is so close to Rembrandt, in whose studio the artist executed the painting, that it is not easy to differentiate between his and Dou's brushwork, who adopted Rembrandt's style even in such minor details as his using the stick of the brush in scratching out the design of the feather and the hair in the neck. The painting is in every way an excellent technical performance and is besides in a fine state of preservation."

[See illustration]

[NUMBER 40]

PAULUS MOREELSE DUTCH: 1571-1638

40. *PORTRAIT OF A BOY IN SCARLET.* Full-length standing figure in brocaded gold doublet with lace-edged falling collar, scarlet breeches and cloak, with a high-crowned plumed black hat; holding a mallet and ball. Landscape background with a tree at right; at the left, a river and cattle grazing in a meadow. 61 *x* 40 *inches*

Collection of J. de Kuyper, Rotterdam, 1899

From Durand-Ruel, New York, 1899

Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc., 1939

[See illustration]

[NUMBER 41]

DUTCH SCHOOL XVII CENTURY

41. *PORTRAIT OF A CHILD.* Full-length standing figure to half left of a little girl in brown and black costume with starched collar, apron, and Dutch cap trimmed with Bruges lace; she holds a basket and nosegay of flowers. Landscape background with classic ruins. *Cradled panel:* 36½ *x* 28½ *inches*

[See illustration]

[NUMBER 42]

JAN ANTHONISZ VAN RAVESTEYN DUTCH: 1572-1657

42. *PORTRAIT OF A LADY.* Bust-length portrait slightly to the left, looking toward the observer, wearing a black brocaded gown with gold embroidered busk, and lace-edged white ruff and cap with jewel. Dark background.

Cradled panel: 24¾ *x* 19¾ *inches*

650-

From Thomas Agnew & Sons, London

Exhibited at the Fogg Art Museum, Cambridge, Mass.

[See illustration]

FERDINAND BOL — DUTCH: 1616-1680

43. *PORTRAIT OF THE ARTIST.* Half-length figure to half right of a young man with curly brown hair, wearing a gold-trimmed olive green doublet and shirred shirt open at the neck, and holding a white plume in his right hand. Background of olive green drapery. Signed at left F. BOL, *fct.,* and dated 1648. 35½ *x* 28½ ***inches***

Note: "A characteristic authentic work by Ferdinand Bol painted under Rembrandt's influence in the forties of the 17th century. The picture is in an excellent state of preservation and beautiful in color." From a MS. certificate by Dr. W. R. Valentiner, dated New York, Jan. 30, 1930, which will be given to the purchaser.

P. M. Mellaart (*v.i.*) concerning the above, writes: "Bol still imitated Rembrandt's small, broad hands; the touch is very strong . . . The face, as usual, is thinly painted, showing the canvas coming through, while the doublet is impastoed."

Collection of Max Rothschild

Described by J. H. J. Mellaart and illustrated in the *Burlington Magazine,* October, 1923, p. 154

[See illustration]

CORNELIUS DE VOS — FLEMISH: 1585-1651

44. *PORTRAIT OF A GENTLEMAN IN BLACK.* Within a Dutch interior, before a green drapery, portrayed at three-quarter, figure of a gentleman in black clothes with stiff white ruff and lace edged cuffs; holding in his right hand a black velvet hat, his left resting upon a table with pen, ink, and paper. *Cradled panel:* 48½ *x* 36½ *inches*

225-

Note: On the back the seal of a Prince-Cardinal of Trèves.

From the Gallery of the Archbishopric of Trèves (as by Sir Anthony Van Dyck)

Collection of Countess de la Béraudière, New York, 1930

JAN ANTHONISZ VAN RAVESTEYN — DUTCH: 1572-1657

45. *PORTRAIT OF A GENTLEMAN.* Painted at three-quarter-length, facing the spectator. He wears a black doublet with surcoat and rich gold-embroidered full sleeves, and deep pleated lawn collar and cuffs. His left hand rests upon the hilt of his sword, and a gold-hilted dagger protrudes from under the right arm. In the upper left corner is the legend AETATIS 43 ANO 1627. 43½ *x* 32 *inches*

150-

CORNELIS DE VOS — FLEMISH: 1585-1651

46. *PORTRAIT OF A LADY.* Three-quarter-length figure to half left of a young woman in black gown with wide white lace-edged ruff and cuffs, her right hand lifted fingering a rope of pearls, holding in her left hand a black feather fan; standing before a draped column at the right and a balustrade overlooking a landscape with trees. 48 *x* 36½ *inches*

475-

Collection of Jules Porgès, Paris, 1923

REMBRANDT VAN RIJN (AFTER)

47. *PORTRAIT OF A SCHOLAR.* Half-length figure of a bearded man in fur-trimmed brown coat with jeweled chain, and soft black hat; holding a quill, leaning the right arm against a reading stand upon which is an open book; the features and pages of the book in a strong light from upper left. *Cradled panel:* 36¼ *x* 29¾ *inches*

150-

Note: An old copy after the painting by Rembrandt executed in 1641, from the collection of Count Karl Lanckoronski, Vienna (see *Rembrandt,* Klassiker der Kunst, p. 258).

From the Henry Reinhardt Galleries, Milwaukee, 1900

Collection of D. M. Benjamin, Milwaukee, 1900

NICOLAES BERCHEM — DUTCH: 1620-1683

48. *HARBOR SCENE WITH FIGURES.* Blue sky with clouds reflecting a rose light, above an expanse of sea at the right, with square-rigged vessels anchored near a cove in the foreground; figures of peasants, an equestrian figure, and a youth with an oxcart appear on the bank, others loading small boats at the right. Signed at lower right N. BERCHEM. *Pt.* 36 *x* 52 *inches*

170-

[NUMBER 49]

GERARD DOU — DUTCH: 1613-1675

49. *CHRIST AMONG THE DOCTORS.* The youthful Christ, in gray tunic, stands before the High Priest, who sits on a dais at the left, wearing dark wine red robes and attended by his *bâtonnier;* numerous figures surround them, among them S. Joseph and the Virgin appearing at the extreme left and turbaned theologians in the foreground consulting the writings of the prophets. At the back is a group of figures, standing or seated upon a staircase. *Cradled panel:* 29½ *x* 42 *inches*

Note: The style of Dou and the early manner of Rembrandt are discernible in the portraiture of some of the figures. The figure on the extreme left of the stairs is probably a portrait of Rembrandt's father, whom Dou painted several times; the young man behind the High Priest is said to be Rembrandt.

400-

Collection of Paul Delaroff, Petrograd (as attributed to Rembrandt)

Collection of the Kleinberger Galleries, New York, 1918

Collection of Dr. Fenton B. Turck, New York, 1936

Exposition Trécentenaire de Rembrandt, Leyden, 1906 (not in catalogue)

[See illustration]

FLEMISH SCHOOL — XVI CENTURY

50. *THE NATIVITY.* Kneeling figures of the Madonna in green mantle and S. Joseph in crimson and saffron robes, in adoration before the nude Infant lying on a white cloth, the ox and the ass within an archway at the right; and the shepherds at the left—one with his flock on a hillside in the distance. *Panel:* 17 *x* 13 *inches*

/30

Collection Dampierre

WILLEM VAN MIERIS — DUTCH: 1662-1747

51. *OEDIPUS AND JOCASTA.* Interior of a palace with an arched entrance at the right disclosing a landscape; in the foreground Oedipus in armor and a tiger skin drawing a sword before the beseeching Jocasta kneeling at the left; four figures of maidens fleeing in the background behind a column draped in green. Signed at lower right WILLEM VAN MIERIS. *Panel:* 24 *x* 19¾ *inches*

250

DAVID TENIERS, THE YOUNGER — FLEMISH: 1610-1690

52. *THE FORGE OF VULCAN.* Three smiths upon a platform at the right, surrounded by villagers awestruck by the approaching figure of Venus at the left, leading Cupid by the arm. In a pit in the foreground are various pieces of armor, cannons, and kettledrums. Signed at lower right with monogram DT. 21½ *x* 31 *inches*

250

Collection of Theodore Offerman, New York, 1937

CORNELIS MAHU — FLEMISH: 1613-1689

53. *INTERIOR OF AN ARMORY.* High-ceilinged interior with three figures before a burning hearth at the left, others seen through an open door in the background at right; at centre five soldiers, one in half armor, another in a buff coat with rose sash, surround a gambling table. Various pieces of armor and a drum are strewn across the foreground, with a scarlet coat upon a bench at right. Signed at lower right CO. MAHU, and dated 1646. *Cradled panel:* 22½ *x* 33½ *inches*

120

JAN GOSSAERT VAN MABUSE (School of)

FLEMISH: XVI CENTURY

54. *THE HOLY FAMILY.* Full-length figure of the Madonna in green and rose red gown with blue mantle, holding the nude Child on her knee. S. Joseph in white tunic and rose mantle leans on a pedestal at left, behind three children playing with a banderole. *Cradled panel:* 13½ *x* 10 *inches*

70

FRENCH SCHOOL — XVI CENTURY

55. *PORTRAIT OF A LADY, SAID TO BE MARY, QUEEN OF SCOTS.* Bust-length figure, slightly to the right, of a young woman with fair hair curled at the temples beneath a French headdress, and wearing a gold-embroidered fawn gown with high puffed sleeves, both gown and cap ornamented with jewels. Dark background. *Cradled panel:* 10½ *x* 9 *inches*

625

Note: There seems to be some evidence for believing that this may be a portrait of the youthful Marie Stuart at the time of her marriage to François II; the details of jewelry and costume, notably the distinctive and important gems, are said to correspond with items in the inventory of her effects made at this time.

Collection of Col. Townsend Connolly

From the Kleinberger Galleries, New York

Collection of Ferdinand Hermann, New York, 1918

Collection of Mrs Loomis C. Johnson, New York, 1936

Exhibition of One Hundred Fifty Paintings by Old Masters, Kleinberger Galleries, New York, 1911, no. 112 (as by Frans Pourbus the Elder)

[NUMBER 56]

GASPARD DE CRAEYER — FLEMISH: 1582-1669

56. *THE MOURNING OF CHRIST.* The nude figure of Christ, laid upon a white cloth, is supported upon the knees of the Virgin seen at the right in rose gown, blue mantle and white wimple; supporting the Madonna is a female figure. S. John the Evangelist, in scarlet mantle, holds the right hand of the Savior, as he leans toward the Magdalene, kneeling at the extreme left, in mauve gown. In the background the bases of two crosses rise before a dark sky. *Cradled panel:* 37½ *x* 49 *inches*

375-

Collection of E. Trevelyan Turner, Esq., London

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

JAN GERRITSZ CUYP — DUTCH: 1575-1649

57. *PORTRAIT OF A CHILD WITH FAN.* Full-length figure of a little girl in stiff dress of olive green with lace-edged white cap, collar and guimpe, and cuffs, holding in one hand a branch of cherries, in the other a coral red ostrich fan. Background of trees, with a view of a river valley at the right with cattle grazing. Inscribed at lower right *Aetas, 2 et ½ Ano,* and dated 1641. *Cradled panel:* 42¼ *x* 30 *inches*

175-

Collection of Arthur Tooth, New York, 1925

TITIAN (TIZIANO VECELLIO) VENETIAN: C. 1477-1576

58. *THE MIRROR LEGEND.* A nude female figure reclining upon crimson draperies, her back half-turned to the observer, her face in profile, as a man in scarlet lifts a bandage from her eyes; before her another figure, in rich apparel, holds a mirror to her view. In the background, sheep are grazing upon a slope, beside two conversing shepherds, the green field enclosed by the heavy foliage of trees at the left; at the right, a traveler climbs a hill. 53 *x* 71 *inches*

Note: While this picture has always been exhibited as *Susannah and the Elders,* it is more probably an *Allegory of Truth.* It was shown at the Art Treasures Exhibition at Manchester in 1857, and at the Royal Academy in 1871, as a Titian; and was seen by Crowe and Cavalcaselle before 1877, when still uncleaned, and considered by them to have "some of the peculiarities common to the disciples of the mixed school of Titian and Pordenone and that it was probably by Giulio Campi." After the purchase of Mr. Welsh it was cleaned, effecting extensive changes in the appearance of the picture. It was then pronounced by experts, including Dr. Osvald Siren, to be a genuine work by Titian, and was so described at great length in an article appearing in the *Sun* and *New York Herald,* Sunday, April 28, 1920.

1,050-

Collection of the Rt. Hon. Earl of Dudley, London, 1900

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

Art Treasures Exhibition, Manchester, 1857, no. 254

Royal Academy Exhibition, London, 1871, no. 365

Described in Crowe and Cavalcaselle, *Titian: His Life and Times,* 1877, vol. II, pp. 461-2

[See illustration]

[NUMBER 58]

NERI DI BICCI — FLORENTINE: 1419-1491

59. *MADONNA AND CHILD WITH SS. MICHAEL AND BLAISE.* Enthroned figure of the Madonna in rose gown and sapphire blue mantle, seated at full length holding the Child wrapped in a white cloth on her right knee; at left and right, respectively, stand S. Blaise in bishop's robes with crimson brocaded cope and white mitre, holding a pastoral staff and iron comb, and S. Michael in gold and green doublet and blue mantle, holding a sword and scales, his foot on a writhing monster. In the immediate foreground are miniature kneeling figures of a donor in crimson mantle and his wife in black. Inscribed below with names of saints. Gold background and gold *bulino* halos and borders to the Virgin's robe. With an armorial predella depicting Christ risen from the tomb flanked by kneeling figures of the Virgin, S. Peter, Tobias and the Angel at the left; and S. John the Evangelist, S. Lawrence, and S. Francis at the right separated by balusters. In gilded and polychromed tabernacle frame.

1,250

Total height 90 *x* 79 *inches*

Note: With a MS. certificate by Dr. W. R. Valentiner, dated Detroit, Sept. 17, 1942, stating that the above: "is an original characteristic work by the well-known *Neri di Bicci* . . . It represents the enthroned Madonna, to the left S. Blaise as bishop, to the right the archangel S. Michael, as explained in the Latin inscription on the bottom of the altarpiece. The donors are represented in small sizes kneeling in front of the Madonna, fascinating little portraits of Florentine burghers. The painting is in an excellent condition as most works by Neri di Bicci are who was an excellent technician and had a fine sense for decoration. A very similar altarpiece is in the Academy in Florence (Van Marle, fig. 318) and was formerly in the Cologne Museum (Van Marle, fig. 317). It can be dated about 1460, and comes from the collection E. de Miller Aichholz, (Vienna and Paris)."

Collection of Eugène de Miller Aichholz, Paris, 1900, no. 369, illustrated in the catalogue

From De Motte, Paris, 1923

Collection of Princess Ossolinsky

From the Galerie Founes, Paris, 1926

Collection of Emil Winter, Parke-Bernet Galleries, Inc., 1942

[See illustration]

SEBASTIANO RICCI — VENETIAN: 1659/62-1734

60. *VIRGIN AND CHILD WITH CHERUBS AND ADORING SAINTS.* The Virgin, in blue and rose robes and holding the nude Child upon her lap, is seated amid clouds surrounded by cherub heads; below appears the standing figure of S. Joseph in aubergine robe and golden cloak accompanied by a kneeling friar, perhaps S. Bernard, who gazes upwards in adoration. In carved, gilded, and polychromed tabernacle frame.

180

Total height 110 *inches x* 65½ *inches*

[NUMBER 59]

[NUMBER 61]

NICCOLO DI PIETRO GERINI FLORENTINE: fl. 1368-1415

61. *FOUR SAINTS.* Full-length figures, standing in two rows, before a gold background and *bulino* halos: S. John the Baptist in rose mantle, holding a banderole and S. Peter in saffron mantle and blue tunic, holding a key and gospel, are standing in the foreground, behind them S. Lawrence in scarlet cope holding a gridiron, and S. Paul in blue mantle and rose gown, holding a scarlet gospel and sword. In gilded and polychromed tabernacle frame with spiraled half columns. *Arched panel:* 59½ *x* 39 *inches*

Note: With a MS. certificate by Dr. Osvald Sirén, dated November 27th, 1935, stating that . . . "It is, according to my opinion, an early work by Lorenzo di Niccolo executed at the time when he was in close cooperation with Spinello Aretino."

[See illustration]

[NUMBER 62]

BERNARDINO ZAGANELLI FERRARESE: D. C. 1514

62. *MADONNA WITH S. ROCH AND S. SEBASTIAN.* Three-quarter-length figure of the Madonna in crimson gown and green-lined blue mantle with a transparent jeweled headdress, seated before a crimson cloth of honor, holding the nude Child. Behind her, at left and right respectively, stand S. Roch in crimson and saffron costume holding the staff, and pointing to the wound in his leg, and the nude S. Sebastian bound to a tree. Landscape background with buildings visible in the right distance.

Panel: 19½ *x* 16 *inches*

1,800 — *Note:* Dr. R. W. Valentiner, in a MS. authentication, dated New York, June 15, 1940, states that: "the above painting is in my opinion an original work by *Bernardino Zaganelli* to whom it has been convincingly attributed by Dr. Suida. It combines the style of the Umbrian school with the one of the Marches and shows the artist as a fine colourist and who, at the same time, is able to express a sweet sentiment in his composition. The picture is in excellent condition."

[See illustration]

[NUMBER 63]

CONRAD FABER (CONRAD VON CREUZNACH)

FRANKFURT: fl. 1525-52

63. *MARGARET SCHOTTIN.* Half-length figure to half left of a young woman in black gown embroidered with a pearl band, with gold-embroidered guimpe, gold girdle and wine-red mantellet, her hair covered with a starched and partly transparent white lawn headdress. Deep blue background with a glimpse of flowers at lower right. Inscribed in back of panel with name of sitter and age (illegible) and date 1540, and signed with monogram C.V.C.; and with coat of arms within leaf mantling in colors.

700-

Cradled panel: 21½ *x* 15 *inches*

Note: For an account of the painter recently identified from a group of portraits of patricians of Frankfurt, see Max J. Friedlaender, *Conrad Faber,* etc., Art in America, Vol. 1, July 1913, pp. 143-151.

[See illustration]

THE ALMUDEVAR MASTER — ARAGONESE: XV CENTURY

64. *S. MATTHEW and S. STEPHEN: TWO PAINTINGS.* Full-length figures standing before architectural thrones: S. Matthew in dark green robe and scarlet mantle ornamented with borders of raised gold, holding a missal, upon the arm of the throne at left a miniature angel holding a banderole; S. Stephen in brown brocaded dalmatia with gold and scarlet border, holding a palm and green volume; gold *bulino* backgrounds.

Panels: 55 *x* 32¼ *inches and* 56 *x* 24½ *inches*

240 -

Note: Mr. Chandler R. Post (*v.i.*) writes of the above paintings: "St. Stephen . . . is authenticated as a production of the Almudévar Master because the protomartyr practically repeats the Lazaro St. Lawrence, and the second [S. Matthew] . . . finds a secure position in his output because the Evangelist's countenance embodies the distinctive bearded type that no other artist ever quite duplicates. The large proportions of the panels and the representation of the saints as formal objects of cult imply that the two compartments were principal sections of a single, extensive retable or that each was the centre of a separate retable."

Collection of Dan Fellows Platt, Englewood, N. J.

Described and illustrated in Chandler R. Post, *A History of Spanish Painting,* 1941, vol. VIII, p. 445 and p. 458, fig. 213

FLEMISH SCHOOL — CIRCA 1600

66. *ADORATION OF THE INFANT CHRIST.* Before a Renaissance edifice in the foreground kneels the Virgin in crimson robes and blue cloak, and S. Joseph in gray gown and golden cloak, gazing at the nude Infant. Behind them appear women and adoring shepherds with their animals. In the distance a romantic landscape in green *camäieu.*

210 -

40½ *x* 30 *inches*

LORENZO VENEZIANO — VENETIAN: fl. 1356-1372

67. *S. JOHN THE BAPTIST and S. CATHERINE: PAIR PAINTINGS.* Arched panels in crocketed Gothic frames, probably wings of an altarpiece depicting standing figures of S. John the Baptist in brown robe and hair shirt, holding a banderole, standing in a flowering foreground before a gold *bulino* background; and S. Catherine in scarlet robe and mantle lined with ermine, holding a spiked wheel and palm.

370 -

Cradled panel: 24½ *x* 8 *inches*

Note: The above paintings were attributed to Paolo Veneziano, the brother of Lorenzo, by Dr. Gronau in a certificate dated Fiesole, May 1928, which will be given to the purchaser. More recent opinion gives the paintings to Lorenzo Veneziano.

RHENISH SCHOOL — XVI CENTURY

68. *FOUR SAINTS.* Three-quarter-length figures of a bishop saint, probably S. Nicholas, in brocaded green cope, S. Catherine in crimson robe and green cloak holding a sword and open gospel, S. Margaret in white robe with jeweled rose headdress, and S. Barbara in green gown with rose mantle holding a tower. Background of green landscape with a broad winding river; gold sky and incised halos.

370 -

Cradled panel: 27½ *x* 30¾ *inches*

Collection of Catholina Lambert, New York, 1916

Illustrated in Major Arthur de Bles, *Saints in Art,* 1925, p. 96

[NUMBER 70]

FLEMISH SCHOOL CIRCA 1500

70. *MADONNA AND CHILD.* Half-length seated figure of the Madonna in blue robe and rose red cloak, her hair falling to her shoulders; holding the nude Child on a white cloth, Whose hand is raised in Benediction. Landscape background with trees and a river flowing into the far distance. In tabernacle frame enclosing reliquaries.

Cradled panel: 8 *x* 6 *inches*

Collection of the Countess de Brabant

[See illustration]

[NUMBER 71]

SCHOOL OF ANTWERP — EARLY XVI CENTURY

71. *THE MADONNA OF THE ROSARY WITH DONORS AND SAINTS, AND FIFTEEN SCENES FROM THE PASSION.* The set consists of an oblong central panel painted with the full-length figure of the Virgin in green robes framed by a rosary, and holding the Child, flanked at the left by four kneeling saints and, at the right, by the figure of a kneeling donor with three warriors; mounted with fifteen smaller panels depicting scenes from the Passion and the Life and Death of the Virgin. In gilded tabernacle frames, mounted on green velvet.

Total height 37½ *x* 46¾ *inches*

Collection Astruc, 1878

Collection Haro, Paris, 1892, no. 30 (as *School of Memling*), illus. in the catalogue

Collection of Claude Lafontaine, Paris

From Jacques Seligmann, New York, 1924

Collection of V. Everit Macy, New York, 1938

[See illustration]

[NUMBER 72]

MASTER OF THE HALF FIGURES FLEMISH: fl. 1510-1530

72. *SAINT MARY MAGDALENE.* Seen at half length before a green draped background, facing the observer, her head tilted to the left, wearing crimson and black gown with square neck and turban headdress, holding a covered jar. 33 *x* 29½ *inches*

8215

Note: Other versions of this subject exist, some by Ambrosius Benson, e.g. the example in the Madsen Collection, Copenhagen, and at Hampton Court.

[See illustration]

[NUMBER 73]

JOOS VAN CLEVE (ATTRIBUTED TO) FLEMISH: 1490-C.1554

73. *S. JEROME READING THE BIBLE.* A bearded saint in scarlet robe seated at a table before a lectern, his head supported on his hand. At his side are various utensils and a skull, upon which he rests his forefinger. An hourglass appears upon a window sill at left. Inscribed above *Homo Bvlla.* *Cradled panel:* 25½ *x* 19½ *inches*

Note: A variant of the *S. Jerome* illustrated in Friedlaender (see below) and listed as a Joos van Cleve, closely following the composition which Dürer executed in 1521 for a Portuguese gentleman in Antwerp, the picture now hanging in the Lisbon Museum. Several copies and variations are in existence, the subject being a popular one in sixteenth century Flanders, since a scholarly searcher for godly truth was a timely ideal at the beginning of the Reformation. According to Friedlaender, the best of the Netherlandish pictures show the style of Joos van Cleve; included among these are the pictures in the Duke of Fife Collection, Countess of Seafield Collection, Johnson Collection at Philadelphia, and Palazzo Reale at Genoa.

400 -

[*Continued*

Number 73—Concluded]

Painted about 1521-25

Collection of the Duke of Durcal, New York, 1889 (as by Dürer)

Collection of Mrs Henry Walters, Parke-Bernet Galleries, Inc., 1941

Cf. Ludwig Baldass, *Joos van Cleve, Der Meister des Todes Maria,* 1925, p. 32, no. 92 and illustration no. 61

Cf. Max J. Friedlaender, *Die Altniederlaendische Malerei,* 1934, vol. IX, pp. 47, 132 no. 39, pl. XXVIII

[See illustration on the preceding page]

SCHOOL OF ARAGON — CIRCA 1500

74. *ALTARPIECE.* The central rectangular panel with crocketed finials is divided into two sections, the upper with presentation of the Crucifixion, with the Virgin Mother and S. John the Evangelist standing at either side of the Cross; the lower section presenting S. Bernard of Clairvaux with a chained demon at his side, and, on the left panel, a saintly figure in profile, holding his pen and scroll; the right with depiction of S. George and the dragon. *Panel:* 82 *inches; total width* 77 *inches*

325-

[See illustration]

LAVINIA FONTANA — BOLOGNESE: 1552-1602

75. *PORTRAIT OF A LADY.* Half-length figure to half right of a fair-haired young woman richly garbed in a jeweled black gown with slashed puffs at the shoulders and long white sleeves; her left hand is carried to her waist, and in her right she holds a handkerchief. Gray green background. 41¾ *x* 32¼ *inches*

410-

Note: With a MS. certificate by Dr. W. R. Valentiner, dated New York, Oct. 20, '34, in which he writes: "This painting comes from the Holford collection and is described in the sales catalogue under No. 55 as the work of *Lavinia Fontana.*"; and with a MS. authentication by Dr. Tancred Borenius, dated London, Aug., 1927, both of which will be given to the purchaser.

GIOVANNI BATTISTA TIEPOLO (AFTER)

VENETIAN: XVIII CENTURY

76. *TWO PAINTINGS: CARNIVAL SCENES: THE CHARLATAN and THE MINUET.* Street scene before a white archway, with masked figures thronged about a charlatan in scarlet coat crying his wares; the other, musicians and spectators behind a balustrade watching a couple dancing on a terrace, the woman in harlequin check, a child accompanying them. After the paintings by Tiepolo in the Palazzo Papadopoli, Venice. 31 *x* 43 *inches*

400-

Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc., 1938

SANTI DI TITO — FLORENTINE: 1536-1603

77. *ELEONORA DI TOLEDO.* Three-quarter-length standing figure of a young woman in gold-brocaded henna-red gown with jeweled girdle holding a prayer book in the left hand. Dark background. 45½ *x* 34½ *inches*

150-

Note: Eleonora of Toledo (1522-1562) was the daughter of Don Pedro di Toledo, the Viceroy of Naples; married in 1539 Cosimo I, the first Grand-duke of Tuscany. With a MS. certificate by Dr. Zelindo Boncini, dated Nov. 26, 1929, which will be given to the purchaser.

[NUMBER 74]

[NUMBER 78]

AUSTRIAN SCHOOL XV CENTURY

78. *THE CRUCIFIXION WITH S. MICHAEL AND S. GEORGE: TRIPTYCH.* Centre panel representing the Savior upon the cross flanked by two mourning angels carrying emblems of the Passion; below appear the three Marys, the Magdalene kneeling, and S. John the Evangelist at the left, and at the right Nicodemus and soldiers in armor. The wings with full-length figures in Gothic armor depicting S. Michael holding scales and S. George killing the dragon. Landscape backgrounds with gold *bulino* sky. *Total height* 41 *inches; length open* 53 *inches*

750-

Exhibition of European Art, Brooklyn Museum, New York, 1936, no. 39

Described and illustrated in Charles L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Rennaissance in American Collections,* 1936, p. 73, no. 317 and pl. LXIII (as *Austrian School, probably Tyrolese*).

[See illustration]

[NUMBER 79]

BARTHOLOMEUS BRUYN, THE YOUNGER

COLOGNE: 1530-1610

79. *THE CRUCIFIXION: TRIPTYCH.* Centre panel depicting the Crucifixion, the Virgin in green mantle and S. John the Evangelist in rose and scarlet standing at either side, and the Magdalene mourning at the foot of the cross, before a landscape background with retreating figures. The wings with kneeling donor and his wife and children, below depictions of Adam and Eve, and S. Anne; the backs with Latin inscriptions and names of donors, and dated 1550.

300-

Arched panels: Total height 39 *inches; length open* 55 *inches*

Note: A MS. certificate by Dr. Gustav Glueck, date Vienna, Sept. 18, 1936, will be given to the purchaser.

[See illustration]

LUCA GIORDANO — ITALIAN: 1632-1705

80. *THE ASSUMPTION OF THE VIRGIN.* Kneeling figure of the Virgin in white robe with blue mantle, her hands crossed on her breast; supported on clouds by a host of winged cherubs, some carrying Madonna lilies and roses, one with a mirror, others appearing surrounding a vision of a Holy Ghost above. Signed on clouds at centre LUCAS JORDANUS, *fe,* and dated 1687. 78½ *x* 49 *inches*

550-

Note: With a MS. certificate by Dr. W. R. Valentiner, dated Detroit, April 30th, 1940, in which he states that: "The painting reproduced on this photo is in my opinion a characteristic original work by *Luca Giordano* . . . It is an unusually fine composition of this master showing the influence of Ribera whose pupil he was, brilliant in colour and free in technic. The painting is signed and dated 1687, it is in an excellent state of preservation."

[See illustration]

GIOVANNI PAOLO PANNINI — ITALIAN: 1695-1768

81. *ROMAN RUINS WITH FIGURES.* View of the Colosseum with the pyramid of Caestius beyond, the Arch of Constantine and the ruins of the temple of Castor and Pollux at the right; figures are grouped amid the fallen masonry in the foreground. 39 *x* 54 *inches*

360-

Note: With a MS. certificate by Dr. W. R. Valentiner, dated New York 20, 1934, which will be given to the purchaser, describing the picture as "An excellent characteristic work . . . done in his best style, the figures somewhat reminding one of Hubert Robert who was influenced by Pannini."

From the Ehrich Galleries, New York

FRANCESCO MALTESE (CALLED IL MALTESE) — ITALIAN: 1635-1680

82. *FLOWERS AND STILL LIFE: PAIR PAINTINGS.* Profusion of roses, dahlias, and astors, arranged as depending swags in the centre of gold and silver plates, rich fabrics, and fruits. 36 *x* 46 *inches*

280-

Note: A photograph of the pictures with authentication by Prof. Max J. Friedlaender will be given to the purchaser.

SPANISH SCHOOL — XVII CENTURY

83. *STILL LIFE.* A wicker basket filled with peaches, placed on a stone slab reflecting a strong light. 18 *x* 23 *inches*

10-

JOAQUIN SOROLLA Y BASTIDA — SPANISH: 1863-1923

84. *BASKET WEAVERS.* A sunlit cobbled port enclosed by white stucco walls with a figure in blue sitting in a doorway, another in red plaid shirt leaning against the wall, weaving baskets. With presentation inscription and signed at lower right J. SOROLLA BASTIDA, and dated *Valencia,* 1902. 26¼ *x* 35¼ *inches*

250-

[NUMBER 80]

[NUMBER 85]

ALFRED STEVENS — BELGIAN: 1828-1906

85. *SARAH BERNHARDT AS FEDORA.* Portrayed at three-quarter-length, seated, facing the observer, wearing a diaphanous white gown, her gloved right hand resting in her lap and holding a fan, the left arm leaning on a cushion; in the immediate foreground a plant of white flowers. Signed at lower left A. STEVENS, and dated '82.

45½ x 53 *inches*

Note: Sarah Bernhardt (1844-1923) in the title role of Fedora, a play by Sardou.

2.100

Collection of Prosper Crabbe, Paris, 1890, no. 21

Collection of Albert Saerens, Brussels, 1923, illustrated in the catalogue

Collection of Baron du Mesnil

From Durand-Ruel, New York

Exposition Universelle, Paris, 1889

Alfred Stevens, Exposition, Paris, 1900, no. 122

[*Continued*

Number 85 — *Concluded*]

Exposition Retrospective de l'Art Belge, Brussels, 1925

Exposition A. et J. Stevens, Brussels Museum, Brussels, 1928

"The Stag," exhibition held at the Jacques Seligmann Galleries, N. Y., 1939, no. 37A

Exhibition at the Montclair Art Museum, Montclair, N. J., 1940, no. 7

Exhibition of Masterpieces of Art, New York World's Fair, 1940, no. 288

Vanity Fair Exhibition, California Palace of the Legion of Honor, San Francisco, Cal., 1942, No. 48

Illustrated in *Figaro Exposition,* 1889, p. 61

Illustrated in François Léon Louis Boucher, *Alfred Stevens,* 1930, p. 58

Illustrated in the *New York Times,* rotogravure section, January 14, 1940

[See illustration]

GEORGE LUKS — AMERICAN: 1867-1933

86. *DR. SLOP-OBADIAH-UNCLE TOBY-MR. SHANDY.* An overweight gentleman, in scarlet, green, and blue costume, and powdered tie-wig, seated holding a hand-mirror to his round face; with a table and glass utensils at his side. Shadowy background shaded brown to green. Signed at lower right GEORGE LUKS; and inscribed, signed and dated 1907 on back of canvas. 26 *x* 18 *inches*

360 Exhibition of American Forerunners, San Francisco Museum of Art, San Francisco, Cal., 1936

BARON HENDRIK JAN LEYS — BELGIAN: 1815-1869

87. *ANTWERP: THE WANDERING MINSTREL.* A lady and a boy in sixteenth century costumes approaching a minstrel playing a harp, with a beggar girl in red skirt at his side. In the background a canal and the clustered buildings of the medieval city. Signed at lower right H. J. LEYS, and dated 1868. *Panel:* 24½ *x* 31½ *inches*

350 Collection of Mr and Mrs Percy A. Rockefeller, Parke-Bernet Galleries, Inc., 1938

GEORGE HENRY ANDREWS — BRITISH: 1816-1898

88. *THE FORTUNE TELLER.* A gipsy girl in scarlet shawl, accompanied by a child, addresses a gentleman and two young ladies in silk costumes appearing before a festival taking place in the background, where numerous dancing figures surround a maypole. Signed at lower right H. ANDREWS, *fecit,* and dated 1867. 35½ *x* 47 *inches*

175

JEAN LEON GEROME — FRENCH: 1824-1904

89. *LA RENTREE DES FELINS DANS LE CIRQUE.* A Roman arena, with slaves driving lions, leopards and tigers back into the cage, after an attack upon the Christian martyrs. Above the red paneled wall are seen figures of spectators leaving the stands. Signed upon wall at right J. L. GEROME. 30½ *x* 51 *inches*

160 Painted about 1883

VACSLAV BROZIK — BOHEMIAN: 1851-1901

90. *JOHN HUSS AT THE COUNCIL OF CONSTANCE.* The council chamber, with the erect figure of John Huss at centre, refusing the demands of the bishop standing on a dais at left; the Emperor Sigismund on the throne nearby. Numerous figures are crowding the opposite side of the chamber beyond a white covered table. Signed at lower right V. BROZIK. 55½ *x* 83¼ *inches*

280 Collection of John Wanamaker, Parke-Bernet Galleries, Inc., 1936

[NUMBER 91]

LUDWIG KNAUS GERMAN: 1829-1910

91. *THE COBBLER IN THE PALAZZO CARVAJA.* In the shadow of an arched entrance shoemakers are at work, with a woman in a red skirt holding a baby at the left; upon the steps is a group of four little boys, while a graceful young girl in dark blue and white leans upon a donkey at right. Signed at lower right L. KNAUS, and dated 1859. 65½ *x* 51 *inches*

800-

From E. A. Fleischmann, Munich

From William Schaus, New York

[See illustration]

[NUMBER 92]

WILLIAM ADOLPHE BOUGUEREAU FRENCH: 1825-1905

92. *NUDE.* Full-length figure of a nude smiling girl, in rose-lake draperies, holding a branch of red berries in either hand, with birds flying above her raised right hand. Landscape background with low horizon and hills in the distance. Signed at lower left W. BOUGUEREAU, and dated 1884. 81½ *x* 32½ *inches*

From the Goupil Galleries, New York

[See illustration]

[NUMBER 93]

ADOLF SCHREYER GERMAN: 1828-1899

93. *WALLACHIAN CARRIERS.* Twelve horses in teams of four, mounted by two Wallachians and drawing a covered wagon, halted for rest by a small pool at right. A third figure, mounted, stands off to the left. Signed at lower left AD. SCHREYER.

23 x 43 *inches*

475

Collection of Felix Vigne, Esq., London, 1889

Collection of the Rt. Hon. Lord Mount Stephen, G.C.V.O., Montreal, Que., 1922

From Arthur Tooth & Sons, Ltd., London

[See illustration]

JEAN LEON GEROME — FRENCH: 1824-1904

94. *VIEW OF CAIRO.* Elevated foreground above a roof top where four women are hanging a colorful array of washing; beyond are the domes and minarets of mosques and the numerous adobe walls of houses stretching far into the distance. Blue sky. Signed at lower left J. L. GEROME. 27½ *x* 51½ *inches*

310

FERDINAND VICTOR LEON ROYBET — FRENCH: 1840-1920

95. *FATIMA.* Reclining nude with black hair falling over the pillow and ornamented with a red flower; holding a peeled orange in both hands, a tambourine lying at her feet. Green draped background. Signed at upper right F. ROYBET. 29½ *x* 67½ *inches*
Collection of Rodman Wanamaker, New York

540

JAN VON CHELMINSKI — POLISH: 1851-1925

96. *CAMPAIGN OF 1812.* Snow-covered landscape with hills rising at the right, before a sunset sky; upon a winding road are a group of Marshals and aides-de-camp, followed by Napoleon in his carriage. Signed at lower right JAN V. CHELMINSKI. 28 *x* 36 *inches*

180

[END OF FIRST SESSION]

47085

SECOND SESSION

Friday, January 15, 1943, at 2 p.m.

CATALOGUE NUMBERS 97 TO 285 INCLUSIVE

BIBELOTS, PORCELAINS, AND OTHER DECORATIVE OBJECTS

97. Ivory Portrait Miniature *Henry Inman, N.A., American:* 1801-1846
70 — Henry Lewis, Esq., at half length in black coat and white waistcoat and wearing spectacles. Chiseled gilded silver frame; in leather case. *Height* 3¼ *inches*

98. * Bronze Doré, Enamel and Baroque Pearl Table Ornament
20 — In the form of a butterfly hovering over a leafy shrub on which is a snail, the base inset with a plaquette of jasper. *Height* 4 *inches*

99. Spanish Gothic Carved and Polychromed Ivory Group
37 50 Depicting the Adoration of the Magi, the robes colored with blue and crimson polychrome. *Height* 4¼ *inches*
Collection of Genevieve Garvan Brady, New York, 1937

100. * Two Pairs Desk Ornaments
50 — Pair of Chinese soapstone statuettes of *Fu* lions; and a pair of porcelain miniature busts of Julius Caesar and Galba, simulating bronze and porphyry, respectively, on lapis lazuli bases. *Heights* 7¼ *and* 5½ *inches*

101. * Set of Six Silver and Rock Crystal Table Ornaments
52 50 Small Baroque angular urns mounted in silver, from which spring silver sprays of flowers. In case. [Lot.] *Heights* 4½ *to* 5¼ *inches*

102. Royal Berlin Porcelain Armadillo Inkstand
22 50 In the form of an armadillo standing on an oblong plinth. *Length* 7½ *inches*

103. * Bronze and Bronze Doré Small Animalistic Clock
French, XIX Century
32 50 Hound bearing in its mouth a basket of grapes containing a clock; on garlanded oval plinth. *Length* 6 *inches*

104. * Striped Agate Bowl
40 — Plain round bowl in polished translucent gray and brown striped agate.
Diameter 7¼ *inches*

105. Carved and Parcel-Gilded Ivory Group of the Virgin and Child
Spanish, XVI Century

70 — Archaistic seated figure of the Virgin with the nude Child standing on her left knee; seated in a throne chair with her feet upon the crescent moon; the plinth sculptured with cherub heads. *Height* 7¼ *inches*

Collection Edward J. Berwind, Parke-Bernet Galleries, Inc., 1939

106. * Pair Malachite and Gilded Bronze Groups

70 — The Marly horses, after the sculptures by Coustou, on malachite bases. *Height* 7½ *inches*

Collection of Mrs Cornelia P. Meserole, New York, 1935

107. Pair Dresden Porcelain Groups

60 — Figure of a blackamoor, beside a white porcelain basket with painted cartouches of flowers. *Height* 7 *inches*

108. Pair Sceaux-Penthievre Porcelain Figures, Forming Bonbon Holders

50 — Peasant man and woman in colorful rococo costumes, standing by open hampers which rest on flowered tree stumps. *Height* 8¼ *inches*

108a. Pair Louis Philippe Green Glass and Gilded Bronze Flower Holders
French, circa 1840

50 — A green cornucopia emerging from a woman's gilt gauntlet; on white marble plinth. *Height* 7 *inches*

Collection of Leon David, Parke-Bernet Galleries, Inc., 1938

50 — 109. Jacob Petit Paris Porcelain Animal Statuette *Circa* 1850

An orange colored whippet standing over a dead hare, on mottled green and brown oval base. *Height* 8 *inches*

37 50 — 110. Pair Vieux Paris Decorated Porcelain Urns

In orange reserved with irregular white floral cartouches and gilded median band with simulated cabochons. *Height* 9¼ *inches*

40 — 111. Pair Vieux Paris Porcelain Compotiers

Flaring openwork basket in white and gold and apple green porcelain, on plinth with coroneted monogram. *Height* 8½ *inches*

25 — 112. * Stand of Three Amethyst Glass Wine Carafes

Triple stand with *ajouré* vine pattern, apparently in sub-standard silver; three plain amethyst blown glass bottles. *Height* 10½ *inches*

113. Dresden Porcelain Group
Two draped nymphs discovering the sleeping Cupid, nude and lying on a light blue drapery, before a green *bocage;* on flower-strewn rocky base. Repaired.
Height 11¼ *inches*

114. Pair Regency Cut Glass and Gilded Bronze Cornucopia Vases
Formed as cornucopia emerging from fabulous animal head; on white marble base.
Height 10 *inches*
Collection of Mrs B. F. Jones, Jr., Parke-Bernet Galleries, Inc., 1941

115. Four Staffordshire Polychromed China Figures and Toby Jugs
Martha Gunn jug, a colored boy shoe cleaner, Falstaff and figures forming receptacles. One repaired. [Lot.]
Heights 9 *to* 13 *inches*

116. Pair White Porcelain Twin Cornucopia Vases
Two nude amors upholding a pair of cornucopiae, on round base strewn with roses. Minor imperfections.
Height 10 *inches*

117. Pair Vieux Paris Decorated Porcelain Urns *Circa* 1830
Small two-handled krater, painted with Italian landscapes with figures of two lovers.
Height 9 *inches*

118. Pair Vieux Paris Decorated Porcelain Vases
Painted with landscape vignettes in reserves in apricot and gold grounds.
Height 9½ *inches*

119. Dresden Porcelain Group
Apollo with flying yellow cloak borne by an eagle with a cupid at its side, on round base. Apocryphal Chelsea mark.
Height 11¾ *inches*

120. * Charles X Gilded Bronze Clock *French, circa* 1825
Formed as Cupid seated inside the helmet of Minerva which contains the movement; on decorated oblong base.
Length 11 *inches*

121. Pair Vieux Paris Gilded Porcelain Urns
Painted with Landscape Scenes *Circa* 1830
Ovoid urn with two gilded lion-mask scrolled handles, the body in indigo etched with gilded Empire decoration, and with an oblong reserve beautifully painted with a romantic landscape with ruins and figures.
Height 19 *inches*

[See illustration on the following page]

[121] [122] [121]

122. Vieux Paris Gilded Porcelain Urn with Painted Decoration
Ovoid urn with gilded leaf-scrolled handles and with late Empire ornament; square reserve finely painted with a scene from Victor Hugo's *Hernani.* *Height* 19½ *inches*
[See illustration]

123. Dresden Porcelain Group, after Kändler
Chinoiserie group of two figures, one seated and playing with a macaw and winged saurian, the other standing and wearing blue tunic and gesturing. *Height* 13 *inches*

124. Pair Victorian Gold-Etched Ruby Glass Flower Vases *Circa* 1850
Hexagonal knopped trumpet vase paneled with ruby glass in a ground etched with gilded scrollings. *Height* 13½ *inches*

125. Limoges Enamel Medallion, in Bronze Doré Frame
Depicting the Lute Player after Frans Hals, in ornamental square *bronze doré* frame crested with a musical trophy. *Total height* 12 *inches*

126. * Louis XVIII Bronze and Bronze Doré Clock Garniture
Deverberie, Paris, circa 1820
Representing the Indies and composed of a native huntress on a palanquin borne by four boys, which contains the movement; a pair of two-light candelabra *en suite* formed of blackamoors with feathered bonnets. Wired for electricity. [Lot.]
Heights 21½ *and* 22 *inches*

Collection of Mrs Whitelaw Reid, New York, 1935

127. Capo di Monte Porcelain Oval Jardiniere
In white porcelain, with ram's-head handles and two oblong plaquettes with bas reliefs of mythological scenes. Has liner. *Length* 12¾ *inches*

128. Decorative Porcelain Group *Chelsea-Derby Style*
Neptune with flying cloak beside a dolphin, on *ajouré* rococo base incrusted with shellfish and leafage. *Height* 13 *inches*

129. * Vieux Paris Indigo and Gilded Porcelain Clock Garniture
Drum clock set into a flaring oval urn molded with collars of leafage; and a pair of two-handled ovoid urns. Assembled garniture, with gilded Empire ornament on indigo grounds. [Lot.] *Heights* 11¼ *and* 13½ *inches*

130. Vieux Paris Indigo and Gilded Porcelain Oval Compotier
Openwork boat-shaped bowl with decoration of the type of the preceding, on gilded twisted dolphin support. *Length* 13¾ *inchse*

131. * Bleu du Roi Porcelain and Bronze Doré Clock Garniture
Susse Frères, Paris
Drum clock with *adossés* winged female herms, on table plinth with drapery, and pair of urns on fluted plinths; reserves painted with nymphs and amors by Labarre. [Lot.]
Heights 16 *and* 12½ *inches*

132. Gilded Bronze and Carved Ivory Statuette of the Grand Condé
French, XIX Century
A prince in resplendent classic garb with long hair in the Louis XIV fashion, surmounting *bleu turquin* marble pinth. *Height* 14½ *inches*

133. Two Capo di Monte Porcelain Bas-Relief Plaques
Oblong plaque depicting a Bacchanale with the chariot of Venus; octagonal plaque depicting nymphs garlanding a herm of Pan; ornamental ebony and *bronze doré* frames. [Lot.]

134. Set of Four Capo di Monte Bas-Relief Plaques
Each depicting the standing figure of a nymph with jar, representing a *source;* frames matching the preceding. *Total height* 15 *inches*

135. Caldas Polychromed Faience Statuette of a Lion *Circa* 1810
Lion with tawny mane, on green base garlanded with purple vines. Repaired.
Length 12½ *inches*
Collection of Morton F. Plant, Parke-Bernet Galleries, Inc., 1939

136. Bisque Porcelain Bust *Sèvres Style*
Head of a young boy wearing open chemise; on *bleu du roi* and gold porcelain plinth.
Total height 15½ *inches*

137. Carved Ivory and Ebony Crucifix *Italian, XVIII-XIX Century*
Nude figure of the Savior draped in a loin cloth above a skull and crossbones, on ebony cross. *Height* 15¾ *inches*

138. Pair Terra Cotta Groups *French School*
Reclining nude male and female figures of river god and goddess, each attended by a *putto* spilling a jar of water. Have gilded stands. *Length* 17 *inches*
Collection of H. Mabel MacDonald, Parke-Bernet Galleries, Inc., 1938

139. Staffordshire Polychrome and Lustre Figure of Hercules *Circa* 1800
Heroic nude figure of the deity standing by a tree trunk, on splash purple lustre oblong base. *Height* 17½ *inches*

140. Pair Bohemian Decorated Amber and Crystal Glass Vases
Baluster-shaped, with flaring base decorated with Marathon runners in amber silhouette effected by cutting away the ground and leaving it semi-opaque. *Height* 15 *inches*

141. Pair Pewter Figural Candlesticks
Saxon miner in gala dress standing on a part of a pillar, square base with four engraved paw feet; stamped on base with the city mark of Marienberg, Saxony. *Height* 17 *inches*

142. Carved Linden Wood Statuette of the Crucified Christ
French, XVI-XVII Century
Realistically modeled nude figure with loin cloth, upon a cross covered in rose velours, with rudimentary fruit terminals. *Height* 19 *inches*

143. * Gilded Bronze Figurine Clock *Viennese, (?) Early XIX Century*
In the form of a country youth carrying a basket and a hamper of vegetables, and inset with a time piece; on oval base with mahogany plinth. *Height* 20 *inches*

144. * Baccarat Cut Crystal and Bronze Doré Urn Clock
French, XIX Century
Diamanté-cut ovoid urn with *bronze doré* round clock dial, rim mounts, and two animalistic handles. *Height* 20 *inches*

[NUMBER 145]

145. CARVED IVORY GROUP: S. MICHAEL *Follower of Giovanni Lorenzo Bernini*
Representing S. Michael in combat with the powers of evil. The angel, with extended wings, holding aloft a long wand, tramples under foot a monster in human form, thrusting him headlong downward, together with a serpent partly entwined around him. On the lower part of the base, which is in carved wood and ormolu, representing rocks with curling tongues of flame, is a third figure in human shape writhing in the tortures of fire, and opposite him is a winged dragon emerging, salamander-like, from the flames.

Height 36½ *inches; width* 21½ *inches*

Collection of Heber R. Bishop, New York, 1906

[See illustration]

146. Framed Crucifix *Italian Baroque*
Composed of the bronze figure of the crucified Christ on a gilded wood cross, mounted in carved and gilded arched frame, lined with red plush. *Height* 24 *inches*

AMERICAN AND EUROPEAN BRONZES

147. Four Masks *Serge Yourievitch, Russian Contemporary*
Portraying Greed, Contempt, Scorn, also The Whistler. Greenish brown and brown patina respectively. Signed. *Heights about* 5¾ *inches*
Exhibited at the Brooklyn Museum, 1931

148. Two Animal Groups *French, XIX Century*
Goat and kid by Christophe Fratin; two foxes by Pierre-Jules Mêne. Gold-brown patina. *Lengths about* 7 *inches*

149. Jaguar Attacking a Bear *E. W. Deming, American: b.* 1860
A brown bear reared on its hind legs endeavoring to shake a jaguar off its back; dark brown patina. Signed and copyrighted, and cast by Roman Bronze Works, N. Y. *Height* 8 *inches*

150. Lion Crushing Serpent *Joseph-Victor Chemain, French:* 1825-1901
Snarling lion seated on its haunches and crushing a serpent with its right paw; dark patina. Signed, and with the stamp of the Brussels *fondeur.* *Length* 8¼ *inches*

151. Feeding Pigs *Isidore-Jules Bonheur, French:* 1827-1901
A boar and sow at a feeding trough; rich brown patina. Signed on the molded oblong base. *Length* 9¾ *inches*

152. Dancing Faun *Francesco da Sant' Agata, Paduan: circa* 1520
Bronze statuette representing a youth in the rhythmic pose of a sylvan dance, the right arm and hand nearly horizontal, while the left arm is upcurved; his left leg, bent at the knee, is suspended in the air. His horned head is covered with curling hair. Rich brown patina. On alabaster plinth. *Height* 8¼ *inches*
Cf. Dr. Wilhelm Bode, *Die Italienischen Bronzestatuetten der Renaissance,* p. 58 and plates on pp. 74-5

[See illustration]

153. Bronze Inkstand *Alessandro Vittoria, Venetian:* 1525-1608
Cauldron-shaped, chiseled with leafage and supported by two sejant lions flanking a cartouche and a large coroneted eagle. The cover surmounted by a robed female figure of Wisdom, bearing torch and books. *Height* 9¾ *inches*
Collection of the Count Cittadella of Padua
Collection of Professor Comm. Elia Volpi, New York, 1927

[See illustration]

[154] [153] [152]

154. SAINT JEROME *French School*
Scantily draped bearded elderly man holding a scroll and quill, a lion at his feet. On plinth of *brèche d'Alep* marble. Probably eighteenth century. *Height with plinth* 11¼ *inches*
[See illustration]

155. TERRIER AND TWO PHEASANTS *Pierre-Jules Mêne, French:* 1810-1880
Seated shaggy dog contemplating two hen pheasants; dark patina. Signed.
Length 10½ *inches*

156. PAIR BUSTS OF CHILDREN *After Jean-Antoine Houdon*
Small gilded bronze busts of a laughing and crying infant, surmounting plinth of *rosso antico* marble with polished black slate base. *Height* 11½ *inches*

157. ORIENTAL CRYSTAL GAZER *Malvina Hoffman, N.A. American: b.* 1887
A scantily appareled Indian seer squatting on a dais with elephant supports, holding a crystal ball before him. Signed, and cast by Roman Bronze Works, N. Y. Copyrighted.
Height 11¾ *inches*

158. LORD CECIL *Frederick William Pomeroy, English:* 1857-1924
Full-length standing figure wearing doublet, ruff, slashed trunks and full cloak, his right foot thrust forward, and leaning on a staff; under his left arm a tasseled portfolio; square base inscribed *F W Pomeroy,* 1910. On green marble plinth. *Height* 13¾ *inches*

[NUMBERS 160 AND (ABOVE) 159]

340-

159. THE KNOCKOUT *Mahonri Mackintosh Young, N.A., American: b.* 1877
Powerfully modeled group of two boxers; fine brown-green patina. Signed *Mahonri No.* 3 on base with *Cire perdue A. Valsuani* stamped on base. *Length* 20½ *inches*
Collection of Arthur W. Cernitz, New York, 1939
[See illustration]

105-

160. DAWN *Boris Lovet-Lorski, American: b.* 1891
Symbolized by a muscular male figure rising from sleep, partly shrouded by a gilded drapery. Signed on the oblong base, and dated 1924. *Length* 18¾ *inches*
Exhibited at the Museum of Modern Art, New York
[See illustration]

[NUMBER 161]

161. THE RATTLESNAKE IN THE PATH

Frederic Remington, A.N.A., American: 1861-1909

440- A cowhand in sombrero and chaps astride a rearing horse, looking down at a rattlesnake in the path. Animated composition with dark patina, the irregular oval base signed, and inscribed *Copyright by Frederic Remington.* Cast by Roman Bronze Works, N. Y. No. 64.

Height 24 *inches*

[See illustration]

55-

162. NAPOLEON I *Emmanuel Frémiet, French:* 1824-1911

Gilded bronze figure of the Emperor mounted upon a spirited charger; oval base, signed. *Vert antique* marble plinth. *Height* 14½ *inches*

163. STAG *Isidore-Jules Bonheur, French:* 1827-1901

440- Standing stag of six points in alert attitude on rugged oblong base; dark brown, nearly black patina. Signed. *Height* 14¾ *inches*

40 — 164. Bison Fighting a Bear *Isidore-Jules Bonheur, French:* 1827-1901
Magnificent bull bison goring a grizzly bear which lies beneath his forefeet; oval base; gold-brown patina. Signed. *Length* 14½ *inches*

40 — 165. A Tackle *M. de Tarnowsky, American: XIX-XX Century*
Four football players in a tackle; medium brown patina. Signed on the oblong base and dated 1904. Copyright, also cast by Roman Bronze Works, N. Y. *Length* 15 *inches*

20 — 166. Stag *Pierre-Jules Mêne, French:* 1810-1880
Standing figure with upraised head nibbling at a leaf growing upon a barren tree trunk. Signed on oval rocky base. Dark brown patina. *Length* 15½ *inches*

60 — 167. Setter with Pheasant *Christophe Fratin, French:* 1810-1864
Running setter holding a cock pheasant in its mouth, on rugged oval base, dark patina. Signed. *Length* 14 *inches*

45 — 168. Eve *Raoul Lamourdedieu, French: XIX Century*
A young woman, nude, seated with clasped hands on a rock and gazing pensively out to sea; greenish black patina. Signed. *Height* 16 *inches*

30 — 169. Dachshund with Puppies *N. Masson, French: XIX Century*
Seated dachshund contemplating her three feeding puppies; gold-brown patina. Signed on the oval base. *Length* 16½ *inches*

45 — 170. Elephant Crushing a Lion *Christophe Fratin, French:* 1810-1864
A huge bull elephant is crushing with its trunk a lion that has attacked its young. Ruggedly executed group with dark brown patina. Signed. *Length* 18 *inches*

150 — 171. Ice Bird *Robert Tait McKenzie, American: b.* 1867
Graceful figure of a skater poised on one leg looking back over his left shoulder. Signed and dated 1925. Warm brownish patina. Oblong wood plinth. *Height* 19½ *inches*

50 — 172. Three Race Horses with Jockeys Up *Christophe Fratin, French:* 1810-1864
Group of three galloping horses being urged forward by their jockeys; on octagonal oblong base; brownish black patina. Signed. *Length* 20½ *inches*

35 — 173. Cardinal Mazarin *Jean Baptiste Pigalle, French:* 1714-1785
Standing at pedestal enriched with figure symbolic of Mercy, declaiming to an audience from an open tome. He wears long curlying hair to shoulders and his robes of office. A fine majestic figure. On molded high square pedestal. Green-brown patina. The pedestal of the Empire period. *Height* 22¾ *inches*

Collection of William Salomon, New York, 1923

[See illustration on page 80]

55 — 174. Voltaire *Jean Baptiste Pigalle, French:* 1714-1785
Seated, holding a tome in left hand, wearing long curling wig and loose robes. On similar pedestal to preceding, bearing medallioned head of the poet Horace. Signed. *Height* 21½ *inches*

Collection of William Salomon, New York, 1923

[See illustration on page 80]

[NUMBER 175]

175. 'ANDANTE' *Mario J. Korbel, American: b.* 1882

450

Two nude female dancers each clasping the other's outstretched hand, a drapery hanging from their crooked left arms, poised on tiptoe in the attitude of the dance; green patina. Signed and dated on the oblong base *Mario Korbel,* 1917 *C. No.* 2. Cast by Roman Bronze Works, N. Y. *Height* 30 *inches*

[See illustration]

90 — 176. A HUNTER *Isidore-Jules Bonheur, French:* 1827-1901
Unsaddled horse drinking from a bucket. Rich brown patina. Signed. *Length* 24 *inches*

85 — 177. MARE AND STALLION *Pierre-Jules Mêne, French:* 1810-1880
Two wild horses with long manes and flowing tails nuzzling each other on a moor. Brown patina. Signed, and dated 1865. *Length* 27½ *inches*

100 — 178. RACEHORSE WITH JOCKEY UP *Isidore-Jules Bonheur, French:* 1827-1901
Prancing racehorse with jockey in saddle. Signed. Light brown patina. *Length* 29 *inches*

240 — 179. THE CHARIOTEER *Anna Vaughn Hyatt, N.A., American: b.* 1876-
Important group depicting a muscular Roman figure standing in a chariot which is being drawn by eight frantic horses. In his left hand he holds the reins, his upraised right hand holding a whip; irregular oval rocky base. Inscribed *Tutte le briglie io voglio alla mia mano.* Dark brown patina. Signed. Cast by The Gorham Co., N. Y. *Length* 29 *inches*

75 — 180. DIANA *Frederick MacMonnies, American:* 1863-1937
Nude figure of a young woman poised on her right foot and holding a bow in her outstretched left hand. Signed on the circular base *F. MacMonnies,* 1890, inscribed *Copyright* 1894 and bears the stamp of a Paris *fondeur.* *Height* 30½ *inches*

PAINTINGS

180 — 181. AT THE BROOK *Warren B. Davis, American:* 1865-1928
Nude figure of an auburn-haired girl, seated in graceful pose upon a grass embankment bordering a stream at the right. Background of foliage. Signed. 16 *x* 12 *inches*

45 — 182. VALET DE CHAMBRE *Jean Georges Vibert, French:* 1840-1902
In seventeenth century brown velvet costume with yellow buff coat and white ruff, standing at the foot of a staircase holding a ewer and basin; at the left, fruit and still life beneath a green and crimson drapery. Signed and dated 1870. *Panel:* 5½ *x* 4 *inches*

160 — 183. LAKE AT TWILIGHT *Pierre Etienne Théodore Rousseau, French:* 1812-1867
Tall green trees at the left form a background for a thatch-roofed cottage, and screen a glowing twilight sky, the light reflected in a broad body of water extending at the right. Signed. *Panel:* 6½ *x* 9 *inches*

From Thos. Agnew & Sons, London

From L. Crist Delmonico, New York

Collection of Carll H. DeSilver, New York, 1936

165 — 184. FETCHING WATER *Johann Georg Meyer von Bremen, German:* 1813-1886
A little girl in striped rose skirt, seated on a boulder with a water jug at her side, her bare foot in a stream; patches of sunlight penetrate a background of woods. Signed, and dated *Berlin,* 1874. 16 *x* 12¾ *inches*

185. PICADOR IN ARENA *José Gallegos y Arnosa, Spanish: b.* 1859
A picador, in embroidered bolero and crimson sash, stands in an arena before a colorful throng of spectators, calling for their attention. Signed, and dated 1883.
Panel: 14 *x* 8¼ *inches*

From Arthur Tooth & Sons, Ltd. London

186. THE CARPET MERCHANT OF CAIRO *Jean Léon Gérôme, French:* 1824-1904
An old merchant walking through a market place, Oriental rugs and fabrics draped about him. Signed. 32½ *x* 22½ *inches*

187. LANDSCAPE *Henri Joseph Harpignies, French:* 1819-1916
Evening light upon a lake seen through the trunks of scattered trees in foliage. Signed and dated 1908. 18 *x* 15 *inches*

From the Chester H. Johnson Galleries, Chicago, 1934

188. COUNTRY LANDSCAPE *Jean Charles Cazin, French:* 1841-1901
Sloping fields bounded by a fence in the left foreground, wild flowers growing at the right beside a slender tree; in the distance a haystack and farmhouse beneath a pale sky. Signed.
18 *x* 22 *inches*

189. ADOBE VILLAGE *Thomas Moran, N.A., American:* 1837-1926
Multicolored huts in the foreground crowded against perpendicular purple cliffs; at the right a fortress on a steeply descending hill. At centre a group of small figures by the roadside. Signed. *Panel:* 9¼ *x* 27¼ *inches*

190. RIVER LANDSCAPE *Asher Brown Durand, P.N.A., American:* 1796-1886
Wide expanse of water with a sportsman in leather jacket in the wooded foreground, intently watching the farther shore. Signed and dated 1859. 16 *x* 24 *inches*

191. HOLLYHOCKS *Eastman Johnson, N.A., American:* 1824-1906
Several young women in colorful summer costumes in a garden grown with tall hollyhocks before a high brick wall. Signed and dated 1846. 23½ *x* 30½ *inches*

Eastman Johnson Exhibition, Brooklyn Museum, Brooklyn, N. Y., 1940, no. 63, illustrated in the catalogue

192. WAYSIDE GREETING *Edward Lamson Henry, N.A., American:* 1841-1919
A country road bordered by green trees and opening to a sunlit field; a farmer chats with a friend and family halted in a four-wheeled cart. Signed, and dated 1911.
15 *x* 22½ *inches*

193. SNOW SCENE: SMOLENSK *Wilhelm Amandus Beer, German:* 1837-1907
A couple in a troika drawn by three horses passing a group of beggars and children in the foreground; in the background village houses bordering the snow-covered road. Signed and dated 1887. 15 *x* 28¼ *inches*

194. Carriage Scenes: Pair Paintings
Comte Henri d'Aincey Montpezat, French: 1817-1859
1.050 Open carriages drawn by a team of thoroughbreds, one with a young couple surrounded by flowers, the other awaiting its occupant. Green landscapes. Both signed. 18 *x* 24 *inches*

195. Tavern Scene *Benjamin Eugène Fichel, French:* 1826-1895
Interior with a gay assembly and maidens at a table of refreshments; a man standing gives a toast. Signed, and dated 1878. *Cradled panel:* 20¼ *x* 24¼ *inches*
300. Collection of Mrs Felix M. Warburg, Parke-Bernet Galleries, Inc., 1941

196. Bijoutier Turc a Constantinople
Stephan Chlebowski, German: XIX Century
130 View of a jeweler's shop with open shutters, with antiques and ornaments hung in a case at the left, and the squatting bearded figure of the proprietor, wearing a striped yellow robe, smoking a *nargileh* at the head of the steps. Signed and dated 1880. 24 *x* 18½ *inches*
From M. Knoedler & Co., Inc., New York, 1881
Collection of Mrs Jacob H. Schiff, New York, 1933

197. Festival Scenes: Pair Paintings
School of Claude Gillot, French: Early XVIII Century
1.000 Depicting terrace scenes with gay figures engaged in a dance and a concert.
15½ *x* 38¼ *inches*

198. Military Encampment *Dutch School, XVII Century*
Dutch flags flying from the tents of an encampment; surrounded by soldiers and women
50 conversing; the mounted cavaliers in the foreground. *Panel:* 15½ *x* 27 *inches*

199. The Poachers *Jan Wildens, Flemish:* 1586-1653
On the roadside a cavalier has dismounted from a dappled gray held by a groom at the right, to reprimand the poachers, one of whom carries game on his back, while two dogs
100 run into the foreground. Signed with monogram. *Panel:* 11½ *x* 18¾ *inches*
Collection of John E. Stillwell, New York, 1927

200. The Reconciliation *Francis Philip Stephanoff, British:* 1788-1860
A shaded interior with a family gathering grouped by a fireplace before a lacquer cabinet.
110 The father is reconciled to his daughter, on her knees at his side, while the young husband and the mother gaze smilingly at the scene. *Panel:* 27 *x* 36 *inches*
Collection of James Galway, Waterford, Ireland
Recorded in Bryan's *Dictionary of Painters and Engravers,* Vol. V, p. 125

[NUMBER 201]

201. STABLE INTERIOR *George Morland, British:* 1763-1804
A youth leading a white horse into a stable, another horse and a saddle pony following at the right, a groom in a white smock kneeling in the foreground at left; through the door a view of trees. *31 x 39 inches*

150 –

Note: A MS. certificate by Mr W. Roberts will be given to the purchaser.

[See illustration]

360 – 202. FLOWERS: PAIR PAINTINGS *French School, XVII-XVIII Century*
A sculptured urn and a basket filled to overflowing with colorful assortments of roses, tulips, narcissi, and other garden flowers; dark backgrounds.
31½ x 25 and 30½ x 25 inches

203. VENETIAN SCENE *Gaspar van Wittel, Dutch:* 1674-1736
50 A wide *piazza,* with scattered groups of figures strolling and conversing with a merchant selling wares from a bench in the foreground. Blue sky. 23¼ *x* 29 *inches*

204. LANDSCAPE WITH FIGURES *Italian School, XVII Century*
60 Mountainous landscape with ruins and an archway bordering a lake, a herdsman with cattle and sheep fording a stream in the foreground, travelers at the left.
27¾ *x* 36½ *inches*

205. VASE OF FLOWERS AND A PARROT *Flemish School*
230 A vase of garden flowers in colorful assortment beside a sculptured urn, with a blue and red parrot perched upon a ledge near scattered blossoms. Landscape background.
37½ *x* 28¼ *inches*

206. L'AUTOMNE *Jean Baptiste Robie, Belgian:* 1821-1910
260 Depicting bunches of blue grapes massed at the base of a leaning tree, screening a blue cumulus sky; a swallow perched on a rock in the foreground by a basket of plums and peaches. Signed. *Panel:* 53 *x* 29½ *inches*
Collection of the Union League Club, Parke-Bernet Galleries, Inc., 1938

207. STEAMBOAT 'SYRACUSE' *James Bard, American: d.* 1876
700 A white paddle-wheel steamer on a river, before a wooded shore. Signed and dated N. Y. 1858; and inscribed: *Steamboat Syracuse Built by Allison at Hoboken, N. J.* 1857, *Engine Built by Messrs. Birkbecks & Hodges, Archimedes Works, N. Y., Jacob Youngs Master,* 235 *ft on deck,* 70 *inch cilinder* 12 *ft stroke. Hill & Rogers Painters, John Brown Joiner.*
30 *x* 49½ *inches*

208. THE ROYAL COACH *Manuel Prieto, Spanish: fl.* 1878
285 Navarrese courtyard with coachmen in Louis XVI livery harnessing the royal coach. Signed and dated 1878. 22 *x* 37¾ *inches*

209. TROUT FISHING *Armand Charnay, French:* 1844-1916
180 Gay scene with numerous ladies and children grouped along the left bank of a cascading stream, which skirts a rock cliff at the right; a boy in a blue shirt stands on a rock pulling in trout with a net. Cattle graze in the background. Signed. 25 *x* 32 *inches*
From M. Knoedler & Co., Inc., New York
Collection of Dr Edward J. Davin, New York, 1936

210. FISHERWOMEN AT DIEPPE *Pierre Marie Beyle, French:* 1838-1902
700 Expanse of luminous cloudy sky reflected on the surface of the calm water stretching before the white cliffs; along the shore Norman fisherfolk loading fish in baskets and a horse drawn cart, with three women and two children grouped in the foreground. Signed and dated *Dieppe,* 1881. 43 *x* 51 *inches*

211. COSSACKS GUARDING PRISONERS OF WAR *Josef von Brant, Polish: fl.* 1914
975 A trooper mounted on a bay horse, the stock of his rifle rested on his thigh, followed by other troopers. Behind them men marching on foot, headed by a black, robed in yellow, camel caravans and, in the distance, a column of cavalry. Signed. 25¾ *x* 35¼ *inches*

212. BURGUNDIAN COURT SCENE *Juliaen Joseph de Vriendt, Belgian: b.* 1842
A Burgundian princess receiving a knight of the Golden Fleece, other court figures standing behind an arcade; a view of a city beyond. Signed and dated 1866.
Cradled panel: 21¼ *x* 26½ *inches*
Collection of Florence Mathews, Parke-Bernet Galleries, Inc., 1939

213. THE GUITAR PLAYER *Vicente Palmaroli, Spanish:* 1835-1896
A young woman in coral and yellow gown draped with a black shawl is sitting upon the arm of a chair in a colorful interior, playing upon her guitar. Signed.
Cradled panel: 16 *x* 12 *inches*

214. GIRL WITH PARROT *Ramsay Richard Reinagle, R.A., British:* 1775-1862
Three-quarter-length figure of a fair-haired little girl with ringlets, wearing a gray dress with pointed busk and holding on her left hand a red and green parrot attached by a crimson ribbon. 30 *x* 25 *inches*

215. THE COURTSHIP *N. Glibert, French: XIX Century*
An interior with a man in Louis XVI apricot costume, seated at a table holding the hand of a maid in flowered tunic and white apron standing to the left.
Cradled panel: 20 *x* 15 *inches*

FRENCH AND ITALIAN FURNITURE AND DECORATIONS

216. LOUIS PHILIPPE DECORATED GLASS CORDIAL SET IN ROSEWOOD CASE
French, circa 1840
Small oblong cabinet with hinged top and sides inlaid with brass and containing four engraved crystal and amber glass decanters and twelve small goblets. [Lot.]
Length 13 *inches*

217. FOUR SCULPTURED STATUARY MARBLE OVAL BAS-RELIEF MEDALLIONS OF THE SEASONS *Italian, Early XIX Century*
Bust figures of nymphs garlanded with narcissus, wheatears and grapes, representing Spring, Summer, and Autumn; and of a cloaked and bearded ancient, symbolizing Winter. Gilded frames. *Height* 10 *inches*
Collection of Erskine Hewitt, Parke-Bernet Galleries, Inc., 1938

218. PAIR LOUIS XVI BRONZE AND BRONZE DORÉ CHENETS
Formed as figures of children warming their hands at a fire and simulating Winter. On decorated gilded bronze plinths. *Height* 14½ *inches*

219. FOUR CRYSTAL GLASS AND GILDED BRONZE WALL LIGHTS *Venetian Rococo*
With curved branches for three electric lights, hung with crystal glass pendants in old cut mirror glass. *Height* 21 *inches*

220. SCULPTURED LIMESTONE BUST, SAID TO BE OF MADAME DE POMPADOUR
French, XVIII-XIX Century
In *décolletage,* with ribbon bows at throat and shoulders, the head turned to the left; on round socle. *Height* 29 *inches*
Collection of Mr and Mrs Claus A. Spreckels, New York, 1930

[NUMBER 221]

185

221. CARVED IVORY TRIPTYCH WITH PAINTED SCENES FROM THE PASSION

Flemish Gothic

Rectangular with hinged wings of ivory richly carved with Gothic ornament and embellished with figures of Evangelists holding books of the Gospel against a background of crimson velvet; interior with painted representations of the Annunciation, Nativity and Deposition, flanked by figures of female saints and richly carved with the Trinity and adoring angels. *Height* 22½ *inches; length open* 33 *inches*

[See illustration]

222. PARCEL-GILDED PEWTER TALL VASE WITH COVER *Italian Baroque*
Of bold baluster form, the gilded handle molded with terminal female figures and grinning masks, the cover surmounted by an allegorical female figure. On square wood plinth.
Height 32½ *inches*

223. BRONZE DORÉ TABLE LAMP *Louis XVI Style*
The shaft embellished with ram's masks and laurel swags, the circular base with escutcheons. Wired for three lights. *Height* 30 *inches*

224. PAIR TERRA COTTA BUSTS *After Augustin Pajou*
Comely young women in décolleté gowns, one with a kerchief tied round her hair, the other with a knotted ribbon around her neck. Surmounting low socle of *vert antique* marble. *Height* 26½ *inches*

225. LOUIS PHILIPPE BOIS DE ROSE OCCASIONAL TABLE, MOUNTED IN BRONZE DORÉ
French, XIX Century
Small oblong table in the Louis XV style with one drawer and gilded bronze mounts. Veneer at one end cracked. *Height* 28½ *inches; width* 13 *inches*
From the de Trafford Collection

226. EMPIRE CARVED, PAINTED AND GILDED WALL MIRROR *French (?), circa* 1810
Oval frame carved with juxtaposed cornucopias filled with fruits and foliage. Frame painted brown and gold. *Height* 33 *inches; length* 37 *inches*

227. PAIR LOUIS XVI CARVED AND GILDED BANQUETTES IN ANTIQUE GOLDEN YELLOW VELVET *Louis XVI Style*
Long rectangular top upholstered and covered in silk cut-velvet; pierced and carved frame and square tapered supports of later date. *Length* 53 *inches*

228. PAIR CARVED AND GILDED BANQUETTES IN GREEN LEATHER *Louis XVI Style*
Matching the preceding. Top covered in green leather of modern date trimmed with brass nails.

229. AMARANTH TEA TABLE, MOUNTED IN BRONZE DORÉ *Louis XV Style*
Two-tier shaped oblong table with gilded bronze carrying handles, borders and mounts.
Height 34½ *inches; length* 36½ *inches*

230. PAIR BRONZE AND BRONZE DORÉ GIRANDOLE MIRRORS *Empire Style*
Plain shield-shaped mirror with *bronze doré* eagle cresting; at base a medallion with a bronze arm supporting a candle *bobêche*. *Height* 26 *inches*

[NUMBER 231]
PAIR OF EMPIRE VASES: NUMBER 305

130-

231. PAIR RÉGENCE CARVED AND GILDED TRIPOD CONSOLES

French, Early XVIII Century

Composed of a voluted upright springing from a scrolled tripod and supporting a shaped and valanced shelf; richly carved with leafage and flowers.

Height 34 *inches; width* 17½ *inches*

[See illustration]

232. Boulle Marquetry Centre Table with Porphyry Top *Régence Style*
Oblong top inset with porphyry, frieze with single drawer centred with a mask, square tapering legs with shaped stretcher; lavishly inlaid with floral scrollings in brass in a tortoise-shell ground. *Height* 31½ *inches; length* 35 *inches*
From Kaufman, Paris
Collection of Emanuel Boasberg, New York, 1937

233. Acajou Table de Chevet, Mounted in Bronze Doré *Louis XVI Style*
Appliqué with *bronze doré* festoons and flower vases; with single drawer above a drop-front compartment. *Height* 33½ *inches; width* 15 *inches*

234. Pair Louis XV Carved and Gilded Sconce Mirrors
French or Italian, XVIII Century
Small cartouche-shaped mirror pierced and carved with foliage scrolls, originally mounted a candle sconce at the foot. *Height* 30 *inches; width* 15½ *inches*

235. Palissandre and Kingwood Cabinet Vitrine, Mounted in Bronze Doré
Louis XV Style
Shaped cabinet with glazed front, sides in dark figured tawny wood richly mounted in gilded bronze. Has glass shelves and variegated marble top.
Height 5 *feet* 5 *inches; width* 51½ *inches*

236. Napoleonic Acajou Marquetry Secrétaire à Abattant *Empire Style*
Upright, with *granit Belgique* marble top, with frieze drawer, and fall front opening to fitted interior, above double cupboards disclosing sliding trays. Inlaid with scenes from the life of Napoleon. *Height* 57½ *inches; width* 38½ *inches*
Collection of Mrs Benjamin Thaw, New York, 1934

237. Acajou and Kingwood Marquetry Writing Table, Mounted in Bronze
Louis XV Style
Oblong top paneled in black leather bordered with kingwood and with gadrooned bronze rim; shaped frieze inlaid with a parquetry trellis and with three drawers, quadrangular cabriole legs with sheathed female busts at the knees.
Height 30 *inches; length* 6 *feet* 3 *inches*

238. Pair Louis XV Carved and Gilded Sconce Mirrors *Venetian Rococo*
Cartouche-shaped small mirror elaborately pierced and carved with acanthus and masks and mounting three sconces at the base for candles. *Height* 34 *inches; width* 23 *inches*

[NUMBER 239]

239. PAIR LOUIS XV CARVED FAUTEUILS IN NEEDLEPOINT

Louis Delanois (M.M. 1761); French, XVIII Century

370 -

Cartouche-shaped molded back crested with a sprig of flowers, open arms with armpads on curved and molded supports, flower-carved front rail and cabriole legs. Covered in old needlepoint worked with sprigs and garlands of red flowers and tendrils in an oyster white ground. Stamped under the seat rail: L. DELANOIS.

Note: Louis Delanois (b. 1731) was a famous Parisian *menuisier* and was received master in July, 1761. The distinction of his work attracted renowned patronage, including that of Mme du Barry, for whom he made furnishings for a château at Fontainebleau and her apartments at Versailles. Others of his patrons were the King of Poland and the Prince de Condé. Vide *Salverte*, ed. 1923, pp. 80-82.

Collection of Mr & Mrs Percy A. Rockefeller, Parke-Bernet Galleries, Inc., 1938

[See illustration]

240. Silvered Metal Cabinet Vitrine
Upright cabinet with rounded corners, the frame of silvered bronze or steel; has glass front, sides and shelves and mirror glass back and bottom. Glazed top cracked.
Height 5 *feet* 9 *inches; width* 36½ *inches*

70-

241. Louis XV Carved and Gilded Pier Mirror *French, XVIII Century*
Tall narrow rococo mirror richly carved with flowers, C-scrolls, stalactites, etc.; mirror glass which is apparently of later date comprises one large panel and eight small panels.
Height 7 *feet* 8 *inches; width* 24 *inches*

70-

242. Empire Bronze and Vert Antique Marble Circular Table
French, XIX Century
Circular top of mottled dark green marble supported on three winged sphinxes.
Height 30½ *inches; diameter* 36 *inches*

80-

243. Louis XVI Acajou and Bronze Doré Gueridon *French, XIX Century*
Circular top of veined soft green marble supported on four columnar uprights with basket base, mounted and rimmed in gilded bronze. *Height* 29 *inches; diameter* 16 *inches*

40-

244. Gilded Bronze Cabinet Vitrine
In the Louis XVI taste. Has glazed front, top, sides and shelves, and is lined with mirror glass. *Height* 6 *feet* 2 *inches; width* 40 *inches*

90-

245. Acajou and Leather Writing Table Mounted in Bronze Doré, Attributed to Linke *Louis XV Style*
Shaped oblong top, rimmed, of brown leather with tooled edge, frieze with three drawers, on quadrangular cabriole legs; lavishly mounted with *bronze doré* handles, masks, paw *sabots,* and female masks at the knees. *Height* 31 *inches; length* 5 *feet* 10 *inches*
Collection of Frederic A. Juilliard, New York

120-

4½ 56

246. Two Pairs Louis XVI Carved and Gilded Wall Sconces
Two-light sconces on high bow-knotted support, with carving of fruit surmounting varying animal vignettes. *Height* 54 *inches*

[NUMBER 247]

247. PAIR CARVED, EBONIZED AND PARCEL-GILDED STATUES OF BLACKAMOORS
Venetian, Early XIX Century

170 – Nude standing youth with loose gilded scarf, necklace and earrings, upholding a gilded floral holder with a panache of flame and blue ostrich plumes; on rocky stand.

Height 5 *feet* 10 *inches*

[See illustration]

248. CUT GLASS AND GILDED BRONZE CHANDELIER *Louis XV Style*

100 – Voluted frame of bronze elaborately hung and mounted with a series of palmette-shaped crystal pendants, pointed finials and stellate ornaments, and wired for fifteen electric lights. *Height* 48 *inches; diameter* 23 *inches*

249. PAIR LOUIS XVI LAQUÉ AND PARCEL-GILDED PIER MIRRORS
Dutch, Late XVIII Century
55 — Upright, with narrow molded and beaded frame finished green and gold. Some imperfections. *Height* 57 *inches; width* 32 *inches*

250. CARVED WALNUT CIRCULAR TABLE WITH DECORATED PORPHYRY TOP
Italian, XIX Century
190 — A centre table with leaf-carved pedestal and four scrolled legs, porphyry top decorated simulating scattered color prints and an engraving, a music score and an addressed envelope. *Height* 30 *inches; diameter* 35 *inches*

251. CARVED AND GILDED PEDESTAL JARDINIERE AND A WALL BRACKET
Italian Rococo
55 — Jardiniere in the form of a coiled dolphin supporting an open shell; wall bracket as a blackamoor supporting a shell. [Lot.] *Heights* 32 *and* 17 *inches*

75 — 252. ACAJOU WRITING TABLE, MOUNTED IN BRONZE DORÉ *Louis XVI Style*
Oblong top with bronze rim, two drawers, fluted round tapered supports.
Height 29 *inches; length* 32 *inches*
Collection of Herbert D. Robbins, Parke-Bernet Galleries, Inc., 1941

195 — 253. ACAJOU CABINET VITRINE, MOUNTED IN BRONZE DORÉ *Louis XVI Style*
Has glass front, sides and shelves and is lined with figured pink silk.
Height 5 *feet* 5 *inches; width* 42 *inches*

254. * FRENCH PROVINCIAL FRUITWOOD TALL-CASE CLOCK
45 — Upright case of honey-colored wood, lyre-shaped at the centre and permitting a view of the gilded brass lyre pendulum; ornamental circular dial of molded brass, the numerals indicated in black on white enamel. *Height* 6 *feet* 4½ *inches*

255. CUT GLASS AND GILDED BRONZE CHANDELIER *Louis XV Style*
140 — Elaborately hanging lighting fixture with voluted bronze frame hung and mounted with a series of palmet-shaped crystal pendants and pointed finials; wired for eight electric lights. *Height* 58 *inches; diameter* 31 *inches*

256. PAIR INDIAN CARVED CEDAR WOOD CAMEL TABOURETS
70 — Formed as camels supporting richly decorated palaquins on their backs and serving as pedestals or occasional tables. *Height* 29½ *inches*

257. EMPIRE ACAJOU AND BRONZE DORÉ CENTRE TABLE WITH VERT ANTIQUE MARBLE TOP
90 — Oblong top on quadrangular mahogany end supports with Empire bronze appliqués; supported at the four corners by standing bronze caryatids. *Height* 33 *inches; length* 39 *inches*
Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc., 1938

[NUMBER 258]
BRONZE STATUETTES: NUMBERS 173 AND 174

258. TULIPWOOD AND KINGWOOD WRITING TABLE, MOUNTED IN BRONZE DORÉ
Régence Style

100 Oblong top lined with tooled dark leather and rimmed in gilded bronze. Has three drawers in one side and curved and tapered supports. With rococo scrolled handles, rich mounts and shoes of gilded bronze. *Height* 30 *inches; length* 5 *feet* 2 *inches*

[See illustration]

[NUMBER 259]

259. PAIR LOUIS XV CARVED AND GILDED SIDE CHAIRS IN EIGHTEENTH CENTURY NEEDLEPOINT

90 — Shaped back and seat in needlepoint designed with vases of flowers in rose, blue, yellow and green in a light ground. Frames of later date carved with leafage and shells and stamped underneath E. L'HOSTE, REIMS.

[See illustration]

260. Pair Louis XV Carved and Gilded Side Chairs in Eighteenth Century Needlepoint
Similar to the preceding.

90-

261. Pair Louis XV Carved and Gilded Side Chairs in Eighteenth Century Needlepoint
Similar to the preceding.

90-

262. Empire Olivewood Secrétaire à Abattant *Viennese, circa* 1810
Upper section with demilune pediment containing a clock by Anton Beyer, Vienna, and surmounting a long drawer and fall front opening to fitted interior with small drawers veneered with sycamore and decorated mirror recess; enclosed between sphinx-head pilasters; double cupboards below. *Height* 6 *feet; width* 36 *inches*

60-

263. Pair Empire Bronze and Bronze Doré Torchères
Composed of a decorated tall shaft in the Roman style surmounted by a winged female figure who supports a four-branched spherical candelabrum surmounted by an eagle.
Height 6 *feet* 6 *inches*

120-

264. Gilded Bronze Cabinet Vitrine, on Carved and Laqué Stand
Louis XVI Style

90- Rectangular cabinet with glass front, top, sides and shelves, gilded bronze frame, and lined with mirror glass. The stand has round tapered and fluted legs and shaped medial stretcher and is painted white and gold. *Height* 6 *feet* 1 *inch; width* 52 *inches*

50- 265. Pair Carved and Gilded Girandole Mirrors *Florentine XVIII Century Style*
Cartouche-shaped mirror bordered with rococo scrollings and fitted at base with a pair of leaf-scrolled candle arms. *Height* 29½ *inches; width* 17 *inches*

266. * Russian Malachite and Brass Tripod Table
20- Circular top of malachite veneer with matched quartered figure, on constricted and splayed brass tripod support with loose rings and malachite pendant. Some restorations.
Height 27½ *inches; diameter* 17½ *inches*

150- 267. Louis XVI Acajou and Harewood Marquetry Commode
Mounted in Bronze Doré
Rectangular commode containing two long and three short drawers richly decorated with vases and clusters of flowers and birds in panels in tinted marquetry in a ground of harewood bordered with various rich woods. Corner mounts, moldings, keyplates, etc., in gilded bronze; marble top. *Height* 24½ *inches; length* 50 *inches*

268. LOUIS XVI INLAID TULIPWOOD BUREAU À CYLINDRE
MOUNTED IN BRONZE DORÉ

200

Cylinder front writing desk equipped with shelves and small drawers in side, while in the apron are five drawers and above the shutter three drawers. Stands on square tapered legs and has bronze-galleried white marble top. Veneered and inlaid in a trellis design, the centre with a marquetry medallion of martial trophies. *Height* 49 *inches; length* 51½ *inches*

[See illustration]

269. KINGWOOD CABINET VITRINE, MOUNTED IN BRONZE DORÉ *Louis XV Style*

125

Shaped cabinet with glazed front and sides, the interior lined with crimson silk velvet, on stand with one drawer and curved and tapered supports. Richly mounted in gilded bronze.
Height 6 *feet* 4 *inches; width* 30 *inches*

270. EMPIRE ACAJOU SECRÉTAIRE À ABATTANT *Viennese or German, XIX Century*

90

With gray marble top, and drop front opening to interior fitted with small drawers and a parquetry portico shelf with mirror back, double cupboards below; between round column pilasters. *Height* 56 *inches; width* 36 *inches*

[NUMBER 271]

271. PAIR RÉGENCE CARVED BEECHWOOD FAUTEUILS IN BRUSSELS TAPESTRY
French, Early XVIII Century

Canted and slightly arched back, wide seat, and armpads covered in silk-woven tapestry of the period, the backs woven with figures of archers, the seats with animals, birds and foliage. Beechwood frame of later date handsomely carved with rocaille leafage and shells.

110 –

Collection of Mrs Charles B. Alexander, Parke-Bernet Galleries, Inc., 1938

[See illustration]

272. LUSTRE CHANDELIER AND PAIR MIRROR GIRANDOLES

80 –

Chandelier with six scrolled and rosetted arms, trimmed with glass beads and hung with festoons; and pair of two-light wall sconces with mirrors. Fitted for electricity. [Lot.]

Height of chandelier 36 *inches; of sconces* 18 *inches*

273. CARVED AND LAQUÉ PIER TABLE *Venetian, XVIII Century Style*

475

Narrow oblong top with canted corners supported on four voluted members converging at the base on an acanthus cluster and vase. Painted blue and gold.

Height 36 *inches; length* 55½ *inches*

274. IMPORTANT ACAJOU AND KINGWOOD SALON BOOKCASE
MOUNTED IN BRONZE DORÉ BY F. LINKE *Louis XV Style*

Deeply scrolled kingwood case with serpentine contours prevailing; the centre with two glazed doors and a deep medallion panel below, flanked by outstanding wings, each having one frontal and one end door similar to centre. Intricate domed and scrolled pediment, the hollow cornice interrupted between the doors with scrolled pilasters continuing into cabriole legs. Richly mounted in *bronze doré* with many figures and scrollings: the central pediment surmounted by a seated draped allegorical female figure, Painting; at her feet, a large festooned garland of laurel leaves which entwines and extends over the flanking pediments, these surmounted with allegorical groups; at right Cupid with capital of pilaster, Architecture, at left Cupid with globe, Science; also figures of Painting and Music. Interior fitted with twelve shaped glass shelves, mirror backs. Signed F. LINKE on lower centre molding. *Height* 12 *feet* 6 *inches; width* 10 *feet* 4 *inches*

1.175

Collection of Capt. J. R. DeLamar, New York, 1919

Grand Medal, World's Fair Exhibition, Chicago, 1893

Illustrated in *Gazette du Mobilier,* Paris, October, 1900, p. 13

Illustrated in *Le Moniteur* (*Organe de l'Exposition*), September, 1900, p. 379

Illustrated in P. Blasson des Pierres, *Le Grand Livre d'Or,* Paris, 1900

Illustrated in *Revue Artistique et Industrielle,* Paris, July, 1900

Illustrated in *Art et Curiosité,* Paris, October, 1904, p. 162

Collection of Emil Winter, Parke-Bernet Galleries, Inc., 1942

[See illustration]

[NUMBER 274]

275. Late Renaissance Carved and Polychrome Prie Dieu

Florentine, circa 1600

37 10 Boldly carved in high relief with two winged cherubs supporting a shelf before a halo, their feet resting on the heads of crouching winged monsters.

Height 36½ *inches; width* 33 *inches*

276. Pair Walnut State Chairs in Sixteenth Century Flemish Tapestry

Umbrian, XVI Century

150- Square back covered in tapestry woven with a three-quarter length female figure, gilded acanthus finials; deep box seat covered in Renaissance tapestry woven with clusters of fruit and green foliage in a striped rose ground; flat arms on quadrangular supports with gilded gouge marks. Some restorations.

From Stefano Bardini, Florence

Collection of Emanuel Boasberg, New York, 1937

277. Carved Walnut Vargueño on Stand *Spanish, XVII Century*

80- Rectangular cabinet with hinged fall-front, revealing a series of fourteen small drawers with molded fronts of geometrical design; has rich wrought iron mounts and lock and stands on an oblong table with scrolled supports and iron crossed stretchers.

Height 53½ *inches; width* 41 *inches*

278. Plateresque Carved, Gilded and Polychromed Cabinet

Spanish, XVI Century

40- With fine Renaissance carving of grotesques, the upper part with two doors flanking a chalice niche backed by a haut relief carving of the Resurrection; the lower body inset with a tourney panel of later date. With restorations.

Height 6 *feet* 4 *inches; width* 49 *inches*

Collection of Florence Mathews, Parke-Bernet Galleries, Inc., 1939

40-

279. Pair Baroque Carved and Gilded Columns *Spanish, Early XVII Century*

Spirally twisted shaft entwined with vines and supporting a Corinthian capital.

Height 44 *inches*

Collection of Mrs Herbert Shipman, New York, 1936

[NUMBER 280]

280. CARVED AND POLYCHROMED OAK CABINET *French, dated* 1556

Upright, with two upper small cupboards carved with profile busts between turned split balusters, the stiles with foliations, the one at left inscribed with the date 1556; below are two large cupboards, each carved with four upright panels of medallioned 'Romayne' busts and foliations, the decoration polychromed in colors on a bluish green ground.

Height 5 *feet* 3 *inches; width* 58 *inches*

Collection of Cav. Raoul Tolentino, New York, 1924

[See illustration]

281. Late Gothic Carved and Inlaid Walnut Choir Seat with Canopy
Spanish, Early XVI Century

80 – Back with two tall panels containing crocketed round arches and surmounted by an overhanging traceried and pinnacled canopy supported on openwork buttresses, carved with interlaced rustic foliage; hinged seat with green velvet cushion, the sides and base also carved with window tracery, including rosaces. The back panels are inlaid with repeated figures of rampant griffins and leaf sprigs. Some restorations, including the entire canopy.
Height 9 *feet* 4 *inches; width* 58 *inches*

Collection of Samuel Untermyer, Parke-Bernet Galleries, Inc., 1940

120 – 282. Pino Wood and Fruitwood Cabinet *Spanish, XVII-XVIII Century*
With two pairs of double cupboards divided into small bossed panels and surmounted by grilles, a paneled long drawer in base. *Height* 6 *feet* 8 *inches; width* 48½ *inches*

30 – 283. Turned Walnut Side Table *Spanish Baroque*
Oblong, with lozenge-carved single drawer, on spool-turned supports with box stretcher.
Height 30½ *inches; length* 41½ *inches*

75 – 284. Late Gothic Carved Oak Cabinet *North German (?), XVI Century*
Upper and lower section each with a small cupboard door flanked by panels carved with fluting, apparently a late form of linenfold. Reconstructed. *Height* 5 *feet; width* 48 *inches*

50 – 285. Carved Walnut and Leather Lectern *Italian, XVII Century*
Folding quadrangular members carved with imbrications and joined by turned balusters, supporting a brown leather stand for missal. As exhibited.
Height 5 *feet* 4 *inches; width* 24½ *inches*

[END OF SECOND SESSION]

$ 21-675-

THIRD AND LAST SESSION

Saturday, January 16, 1943, at 2 p.m.

CATALOGUE NUMBERS 286 TO 482 INCLUSIVE

BIBELOTS AND OTHER DECORATIVE OBJECTS

100- 286. * VIENNESE JEWELED SILVER AND LAPIS LAZULI BOUDOIR CLOCK
Drum clock bordered with half-pearls and supported upon the back of an ostrich jeweled with sapphires and Siamese rubies, and led by an Indian chief; base inset with enamel and paneled with lapis lazuli. *Height* 5 *inches*

60- 287. PAIR MEISSEN PORCELAIN 'COMÉDIE ITALIENNE' STATUETTES BY REINECKE *Circa* 1750
Dancing Harlequin in checkered tunic, blue cape, and black breeches and Columbine in sprigged white skirt and yellow hat; flower-incrusted bases. Small repair. *Height* 5¾ *and* 5 *inches*

Collection of the Duke of Weissenfels
From Alexandre Popoff & Co., Paris
Collection of Mrs. William Platt, Parke-Bernet Galleries, Inc., 1938

30- 288. PAIR OLD WEDGWOOD RED AND BLACK JASPER WARE CAMPANA URNS
Two-handled krater beautifully modeled in bas relief with a frieze of classical figures above a collar of acanthus. *Height* 7 *inches*

289. CARVED ALABASTER VOTIVE STATUETTE *Spanish, circa* 1600
20- Pietà. The Madonna holding the dead Christ on her knees, a gilded metal halo at the back. On wood plinth. *Height* 9½ *inches*

290. SEVEN FLORENTINE MARBLE MOSAIC OVAL PLAQUETTES
75- Depicting the chariots of Neptune, Apollo, Venus, Diana, and other gods, on clouds before gilded backgrounds; framed. [Lot.] *Lengths* 7¼ *and* 10 *inches*

291. PAIR VIEUX PARIS DECORATED PORCELAIN VASES
45- Shell-handled baluster vase decorated in cobalt and gold in a white ground with flowers and foliage. *Height* 12 *inches*

292. PAIR SAMSON FAMILLE ROSE PORCELAIN ARMORIAL BOWLS *Oriental Lowestoft Style*
70- Enameled with sprigs of flowers and an escutcheon, beneath a scrolled border of blossoms and scale imbrications. *Diameter* 10 *inches*

293. * ENGRAVED ROCK CRYSTAL OCTAGONAL DISH *Renaissance Style*
55- Divided into panels by mounts of gilded bronze, enclosing etched festoons of fruit upon which are perched birds. Small repairs. Has tooled leather case. *Length* 10¼ *inches*

294. * Peacock Blue Porcelain and Bronze Doré Animalistic Clock
Louis XV Style
Peacock blue elephant on rococo *bronze doré* base bearing on its back a drum clock with spray of porcelain flowers. *Height* 11¼ *inches*

295. * Engraved Brass Desk Set Inset with Malachite
Oval inkstand, pen tray, and taper candlestick; engraved and inset with malachite cabochons. [Lot.]

296. * Russian Rock Crystal and Malachite Ornament
Block of rock crystal 'ice' lashed to a gilded metal sled, on malachite base; small imperfections. *Length* 7 *inches*

297. Pair Dresden Porcelain Figural Candlesticks *XIX Century*
Formed as figures of Flora and Ceres with their attributes standing before flowering trees which support candle sconces. Repaired. *Height* 11¼ *inches*

298. Pair Turquoise Blue Glass Pyriform Vases *French, circa* 1840
With scalloped and gilded flaring rim, the body encircled by bands of gilded rings.
Height 12 *inches*

299. Pair Vieux Paris Porcelain Cachepots-sur-Coupes
Painted with flowers and *bleu du roi* and gold rococo cartouches. *Height* 7 *inches*

300. Pair Vieux Paris Decorated Porcelain Vases
Swan-handled baluster-shaped vase painted with romantic figures and flowers in apple-green and gold ground. *Height* 9 *inches*

301. Pair Old Bohemian Ruby and Gold Glass Urns
Two-handled flower-shaped urn with paneled sides and flaring base gilded with formal foliage. One repaired. *Height* 13½ *inches*

302. Dresden Porcelain Group
Youth perched in the stump of a cherry tree dropping fruit down to two ladies in crinolines, beside whom are playing two amors. *Height* 14 *inches*

303. Bristol Blue Cut Glass Two-Part Centrepiece
A fruit bowl and footed compotier which can be used either jointly or separately, and are reserved with a series of spatulate panels. *Total height* 15 *inches*

304. Pair Old Bohemian White Overlay Peacock Blue Glass Vases
Bulbous, with flaring top reserved in peacock blue with fluting, cartouches and vines in an opaque white ground. *Height* 12 *inches*

305. Pair Empire Carved Alabaster Vases with Mosaic Panels
Two-handled amphora vase with cover and square foot decorated with panels of birds and insects in colored mosaic. On square base of *vert antique* marble. *Height* 15½ *inches*

[See illustration on page 74]

[NUMBER 306]

306. * VIENNESE ENAMELED SILVER AND CARVED ROCK CRYSTAL ANIMALISTIC BOWL AND COVER *Italian Renaissance Style*
Oval bowl and cover in the form of a winged sea horse, carved with imbrications, shells, and scrolls, on baluster support and domed foot; mounted in gilded silver with Renaissance ornament in filigree colored enamels. Repaired. *Height* 18 *inches*
310-
Collection of Ogden L. Mills, Parke-Bernet Galleries, Inc., 1938
[See illustration]

307. TWO PAINTINGS ON GLASS
One depicting martyrdom of S. Sebastian, the other Jacob and Esau; framed.
Heights about 20 *inches; widths about* 16 *inches*

308. PAIR DIRECTOIRE PICKLED PINE WALL BRACKETS
Carved as sacred pelicans with spread wings, before clumps of bulrushes.
Height 16 *inches*

309. PAIR DECORATIVE PORCELAIN STATUETTES *Derby Style*
Standing figures of young girls in flowered costumes, one carrying a pewter carafe, the other a 'broken' pottery jug. *Height* 18½ *inches*

310. DRESDEN PORCELAIN GROUP *After Louis Simon Boizot*
Triumph of Galatea. The goddess in a sea chariot on the waves drawn by swans and attended by nymphs and amors. Some repairs. *Height* 20½ *inches*

311. TWO REPOUSSÉ BRASS PLAQUES *South German, XVI-XVII Century*
The raised *cavetto* showing a patera; one with band of inscription.
Diameters 18 *and* 20 *inches*

Collection of Elenore J. Mortimer, New York, 1937

312. CARVED IVORY CRUCIFIXION GROUP
Figure of the crucified Christ upon an ebony cross, at the foot of which are the mourning figures of the Marys; leather case lined with crimson velours. *Total height* 22 *inches*

Collection of Genevieve Garvan Brady, New York, 1937

313. * STATUARY MARBLE AND GILDED BRONZE LYRE-SHAPED CLOCK
F. Berthoud, Paris
Richly decorated case of cream marble and gilded bronze in the form of a lyre; the movement, comprising the pendulum, has a painted white enamel dial framed in a circlet of rhinestones. Striking movement. *Height* 28½ *inches*

AMERICAN AND EUROPEAN BRONZES

314. TWO COCKS *Emmanuel Fremiet, French:* 1824-1911
Signed on the rough oval base; dark brown patina. *Length* 5½ *inches*

315. NYMPHS RIDING DOLPHINS: PAIR BOOKENDS
Harriet W. Frishmuth, N.A., American: b. 1880
Laughing nude girls riding on dolphins. Signed, and dated 1913. Cast by Griefoul, Newark, N. J., for Theodore B. Starr, Inc., New York. *Length* 7¼ *inches*

316. TWO BEARS FIGHTING *Antoine Louis Barye, French:* 1796-1875
On octagonal base. Green patina; posthumous cast by F. Barbedienne. Signed.
Height 8¼ *inches*

Collection of William Ross Proctor, Parke-Bernet Galleries, Inc., 1939

317. COW AND CALF *Pierre-Jules Mêne, French:* 1810-1880
Standing cow looking around at her suckling calf. Fine group with rich brown patina. Signed on the oblong base. *Length* 9 *inches*

[NUMBER 318] [NUMBER 318]
AT TOP: NUMBERS 319 AND 320

318. HOUND ATTACKING STAG: PAIR STATUETTES
Manner of Nicolas Coustou, French: 1658-1733
One, a standing animal with right foreleg raised, a hound crouching on its back, having fastened his teeth into the stag's body; the other, a stag with front legs in the air, rearing in terror as a hound, crouching on its back, buries its teeth into the animal's body. On Siena marble plinths. *Height about* 7¾ *inches*

50-

[See illustration]

319. L'HOMME AU NEZ CASSÉ *Auguste Rodin, French:* 1840-1917
Small head of a man with a broken nose. In the sculptor's mature style, with greenish black patina. Signed A. RODIN, and surmounting square plinth of Portor marble.
Height 5 *inches*

170-

See Victor Frisch and J. T. Shipley, *Auguste Rodin,* New York, 1939, p. 16

[See illustration]

320. LION CRUSHING A PYTHON *Antoine-Louis Barye, French:* 1796-1875
A snarling lion seated on its haunches, its right forepaw holding down a writing python; on rocky oval base and molded plinth. Rich brown patina. Signed. *Length* 8 *inches*
See Charles de Kay, *Barye,* New York, 1889, p. 34
[See illustration on the preceding page]

30-

321. WILLIAM SHAKESPEARE *William Ordway Partridge, American: b.* 1861
Represented seated in an armchair, manuscripts at his feet, on dark gray marble base. Signed. Copyright 1911. *Height* 10¼ *inches*

30-

322. LA DANSEUSE *Jo Davidson, American: b.* 1883
Beautifully poised figure in voluminous draperies; signed and dated 1915.
Height 11½ *inches*
Collection of Mrs Felix M. Warburg, Parke-Bernet Galleries, Inc., 1941

75-

323. HOUND FLUSHING A HARE *Joseph-Victor Chemain, French:* 1825-1901
Excited female hound poised before a clump of underbrush which conceals the hare; dark brown patina. Signed. *Length* 11¾ *inches*

10-

324. SIR ISAAC NEWTON AND THOMAS NEWCOMEN: PAIR STATUETTES
Léon Pilet, French: XIX Century
The celebrated English scientist and the inventor of the steam engine, standing, the first with a telescope and celestial globe at his feet; the second, with a steam engine at his side. Brown patina. Signed. *Height* 11¾ *inches*

35-

325. MARIE ANTOINETTE *After Jean Antoine Houdon*
Bust length figure of the Queen on *bleu turquin* marble plinth. *Height* 15 *inches*

15-

326. PUTTO *Attributed to Andrea di Michele Cioni (Il Verrocchio), Italian:* 1432-1488
Nude little boy poised on the left foot, his arms outstretched; dark patina. Surmounting square plinth of yellow Siena marble. *Height* 14 *inches*

27.50

326A. NIGHT AND DAY: PAIR STATUETTES *After Michaelangelo*
Reclining figures of a nymph and a bearded man, depicting Night and Day, respectively; on scrolled plinths. *Length* 14½ *inches*

45-

327. WILD BOAR *Christophe Fratin, French:* 1810-1864
Charging figure with head lowered and teeth bared; rocky oval base. Signed.
Length 14 *inches*

35-

328. SETTERS SURPRISING GAME *Jules Moigniez, French: XIX Century*
Alert pointer and setter clambering over rocks, surprising a hare in the underbrush. Signed upon the oval base. *Length* 15 *inches*

22.50

[NUMBER 329]

329. THE TIN HAT *Jacob Epstein, British Contemporary*

A steel-helmeted British soldier. Starkly realistic work, with greenish black patina, surmounting black wood plinth. *Total height* 25 *inches*

See Bernard van Dieren, *Epstein,* London, 1920, plate 23

[See illustration]

[NUMBER 330]

330. CHEYENNE *Frederic Remington, A.N.A., American:* 1861-1909
A Cheyenne Indian brave brandishing spear and switch, a shield slung at his back, astride a galloping horse portrayed with all four legs clear of the ground. Signed, and inscribed on the irregular oval base *Copyright by Frederic Remington.* Cast by Roman Bronze Works, N. Y.; rich dark patina. *Height* 20½ *inches*

[See illustration]

331. ELK *Alexander Phimister Proctor, N.A., American: b.* 1862
Running figure of a bull elk with head extended in an attitude of calling. Signed. Brown patina. *Height* 16 *inches*

332. Two Hounds *Auguste Cain, French:* 1822-1894
Two dogs tied together, one seated beside the other, their names inscribed on the oval base. Signed. *Length* 16½ *inches*

333. Hercules Overcoming Antæus *Follower of Giovanni da Bologna*
The muscular figure of Hercules attempting to hurl Antæus into the air whom he grasps by a foot and his loin cloth. Gold-brown patina. *Height* 16½ *inches*

334. George Washington *After Jean Antoine Houdon*
Bust by M. J. Power, National Fine Art Foundry, New York, after the life cast of Washington by Houdon, and so inscribed on the back. *Height* 18½ *inches*

335. Native Boy Drinking *Anton Van Wouw, British Contemporary*
Kneeling figure holding a gourd in his right hand and sucking water through a reed. Signed. Warm brown patina. *Length* 20 *inches*

336. Shorthorn Bull *Isidore-Jules Bonheur, French:* 1827-1901
A magnificent animal standing in an attitude of defiance with lashing tail, on rough oval base; brown patina. Signed. *Length* 22½ *inches*

337. S. George and the Dragon *French (?), XIX Century*
Gilded bronze figure of S. George in full armor and with carved ivory head, mounted upon his rearing charger and holding a lance in his right hand with which he is transfixing the dragon writhing before him. On stone base. *Height* 23½ *inches*

338. Fawn and Infant Satyr *A. A. Weinman, N.A., American: b.* 1870
A fawn seated on a tree rock and playing music on a cleft stick to an infant satyr; greenish black patina. Signed. Copyright 1922. *Height* 24¼ *inches*

[NUMBER 340] [NUMBER 339]

339. LITTLE GIRL WITH GOOSE *Frederick MacMonnies, American:* 1863-1937
A laughing nude little girl holding a flapping goose in her arms, her right foot resting on a turtle. Surmounting round plinth decorated with goslings and waterlilies. Signed, and dated '95, and cast by Roman Bronze Works, New York. *Height* 25½ *inches*
Collection of Arthur W. Cernitz, New York, 1939
[See illustration]

100-

340. EROS *Frederick MacMonnies, American:* 1863-1937
A winged nude boy poised on his left foot on a sphere and holding a bow in his left hand. On molded triangular plinth embellished with swags of fruit and ram's masks. Signed, and dated 1895. *Height* 27 *inches*
[See illustration]

75-

341. NATHAN HALE *Frederick MacMonnies, American:* 1863-1937
Bareheaded young man in the uniform of the Continental Army, his feet and arms shackled, standing in declamatory attitude. Signed and dated 1890. *Height* 28 *inches*

165

342. JEANNE D'ARC *Emmanuel Fremiet, French:* 1824-1911
In armor, mounted on a prancing horse and holding a banner aloft; brown patina. Signed on the oblong base. *Height* 29 *inches*

SILVER

343. * PAIR GILDED SILVER TRENCHER SALTS *London,* 1895
Plain chamfered plinth-form salt. Britannia standard. *Length* 4⅜ *inches*

344. * TWO PAIRS DUTCH ORNAMENTAL AJOURÉ SILVER SERVERS
Shanks elaborately pierced with Renaissance leaf scrollings and terminating in sailing galleons, the spoon bowls *repoussé* with escutcheons. [Lot.]

345. * TWO AJOURÉ SILVER MAGNUM COASTERS *London,* 1903-4
Large round coaster with flaring side pierced with a Gothic trellis entwined with vine leaves and grapes; one crested, the other gilded. *Diameters* 8 *and* 8¼ *inches*

346. * FRENCH WROUGHT SILVER ANIMAL STATUETTE
Seated figure of a bull terrier, his ears pricked up, wearing a heavy collar, on square base, signed P. Dreux. *Height* 7 *inches*

347. * DUTCH GILDED SILVER AND RUBY GLASS SWEETMEAT BOWL
Directoire Style
Ruby glass bowl in gilded silver trellised frame, with frieze appliqué with *affrontés* sphinxes and supported by three dolphins. *Height* 8 *inches*

348. * SILVER TABLE ORNAMENT OF A HEN
Well modeled figure bending down to peck at the ground; with hollow body and detachable head. *Length* 9½ *inches*

349. * WROUGHT SILVER AND IVORY PORTRAIT BUST
Of a jurist of the Holy Roman Empire with silver flanged cap and furred coat, the face of ivory; on gilded bronze plinth. *Height* 7½ *inches*

350. * SILVER STATUETTE OF A SATYR
Nude figure striding forward with both arms uplifted; on ebony plinth. *Height* 8 *inches*

351. * SILVER INKWELL *Jas. Deakin & Co., Sheffield*
With pierced and leaf-scrolled sides; fitted with two glass inkwells. *Length* 9⅜ *inches*

352. * FRENCH WROUGHT SILVER AND CUT GLASS COMPOTIER
Shallow fluted and scalloped tazza, on silver support consisting of an amor standing on a pierced round base with three leaved paw feet. *Height* 9⅜ *inches*

353. * PAIR SILVER AND ENAMEL FIGURES OF SPHINXES
Crouching figure of the Egyptian sphinx, the mane striped in blue, green and red enamels. *Length* 11 *inches*

[NUMBER 354]

354. * DRESDEN PORCELAIN AND REPOUSSÉ SILVER
NINE-PIECE MONKEY ORCHESTRA *XIX Century*
Amusing figures in knee-length costumes with cape and ruff, with violin, cornet, drum, flute, etc., the heads, arms and legs in porcelain. Minor repairs, e.g., to hands. [Lot.]
Height about 12 *inches*

Collection of the Hon. and Mrs Perry Belmont, New York, 1932

[See illustration]

355. * PAIR WROUGHT SILVER STATUETTES OF CHERUBS
Italian, XVIII-XIX Century
40 - Seated draped figure with spread wings and arms extended, upon a round ebonized plinth.
Total height 10 *inches*

356. * SILVER AND IVORY STATUETTE OF S. LUCIA
65 - Standing figure in medieval robe and cap, holding the martyr's palm, and a dish on which are her two eyes; the head, hands, feet and reticule in carved ivory. *Height* 13½ *inches*

357. * PAIR SILVER-PLATED AND IVORY TABLE STATUETTES OF KNIGHTS
75 - In full Gothic armor with closed helmets, shields, and sword and battleaxe, respectively; on square plinths containing a small drawer; the faces in carved ivory.
Heights 10½ *and* 11 *inches*

358. * SILVER STATUETTE OF AN OFFICER *Wm. Comyns, London,* 1897
90 - Standing figure in military uniform and leaning on a cane; on ebonized base inscribed 1790. *Total height* 13¼ *inches*
From the Goldsmiths & Silversmiths Co., London

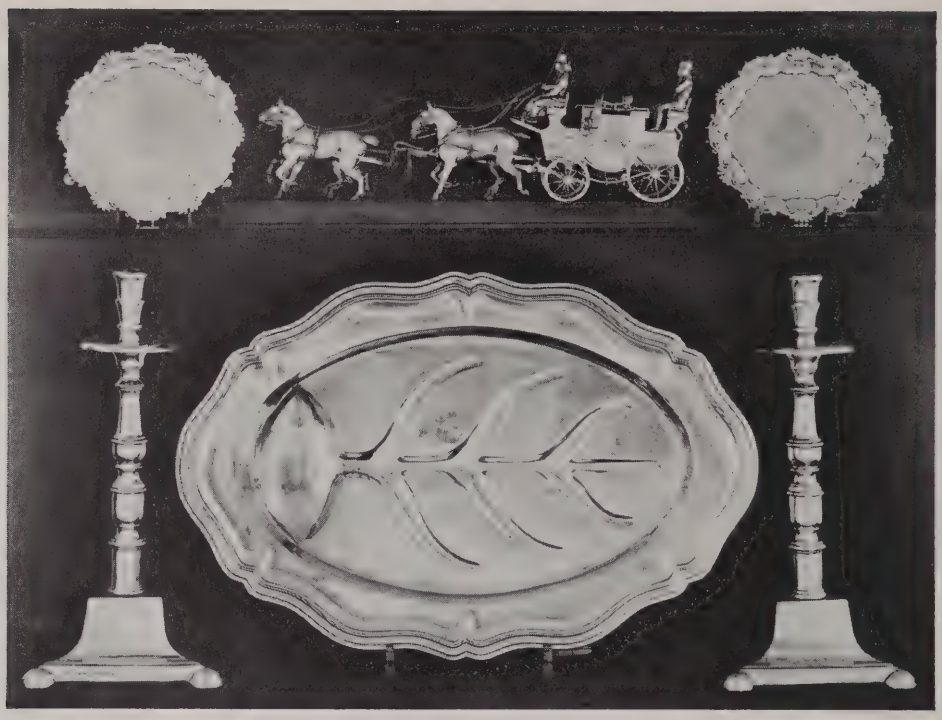
359. * PAIR GEORGE II SILVER WAITERS *London,* 1744 *and* 1747
110 - Small circular waiter with scrolled piecrust edge enriched with shell motives, engraved 'Chippendale' escutcheon, three hoof feet; by Jas. Morrison, 1744, and John Carman, 1747. *Diameter* 7 *inches*
[See illustration]

360. * GEORGE II SILVER WAITER *London,* 1736
32 50 Type of the preceding, engraved with escutcheon, and chased at a later date with a border of rococo ornament and blossoms. *Diameter* 6¼ *inches*

361. * ENGLISH SILVER MODEL OF A FOUR-IN-HAND
130 - Coach and four with a lady and gentleman on the box and two footmen on the rear seat, moving at a trot. Has stand. *Length overall* 16 *inches*
[See illustration]

362. * MEXICAN HAND-WROUGHT SILVER OVAL
8 50 WELL-AND-TREE PLATTER, BY MENDOZA
Plain heavy tray with scrolled and reeded hexafoil rim. Weight about 80 ounces.
Length 22 *inches*
[See illustration]

Illustration of numbers 359 *to* 362 *inclusive appears on the following page.*



[363] [362] [363]

AT TOP: NUMBERS 359-361-359

363. * PAIR MEXICAN HAND-WROUGHT SILVER CANDLESTICKS, BY MENDOZA
Heavy piece, with balustered stem supporting tiered *bobêche,* on spreading trilateral base. Total weight about 144 ounces. *Height* 15½ *inches*

90-

[See illustration]

364. * SILVER FIGURE OF MERCURY *After Giovanni da Bologna*
Nude figure poised with one figure on the head of Boreas, on hexagonal plinth and round flaring base. *Height* 14 *inches*

77.50

365. * SILVER FLOWER BOWL *J. W. Tucker, San Francisco*
Plain shallow round bowl with nulled edge. *Diameter* 14½ *inches*

45.50

366. * EARLY VICTORIAN SILVER SALVER *E. J. & W. Barnard, London,* 1840
With scrolled and shell-molded piecrust edge and broad border engraved with scrolling foliage; three leaf-scrolled feet. *Diameter* 15 *inches*

100-

[NUMBER 367]

367. * FINE SILVER TEA AND COFFEE SERVICE *G. Keller, Paris*
Octagonal baluster-shaped coffee pot, teapot, sugar bowl, cream jug, waste bowl, and a hot water urn on stand with heating lamp. Uncommonly heavy service of good design, plain except for a small engraved armorial crest. Total weight about 303 ounces. [Lot.]
Collection of Bertrand L. Taylor, Parke-Bernet Galleries, Inc., 1941
[See illustration]

575-

368. * ANTIQUE ENGRAVED SILVER OVAL TRAY
Engraved with a floral border and festoons of flowers and foliage; deep railed gallery enriched with similar festoons and pierced with two hand holes. Weight about 145 ounces.
Length 24½ *inches*

250-

369. * EMPIRE SILVER TABLE LAMP *Rome, circa* 1810
Roman style tall lamp with four wick burners embellished with Bacchic masks, surmounting decorated round plinth and square base. With trimmer and snuffer on chains.
Height 29 *inches*

140-

370. * SILVER MONTEITH IN THE WILLIAM AND MARY TASTE *London,* 1900
Elaborately valanced bowl rimmed with strapwork, and having two scrolled bail handles. Weight about 98 ounces. *Diameter* 13 *inches*

150-

[NUMBERS 371 AND 372]

371. * CHASED GILDED SILVER TEA AND COFFEE SERVICE *Bossard & Sohn*
500-
Comprising teapot, coffee pot, hot water urn fitted for electricity, creamer, covered sugar bowl, waste bowl, tea caddy. With valanced and lobed bodies beautifully chased in the Louis XIV style with cartouches and lambrequins of strapwork. [Lot.]

[See illustration]

372. * CHASED GILDED SILVER TWO-HANDLED TRAY *Bossard & Sohn*
105-
En suite with the preceding; two-handled tray with gadrooned edge, and central chased cartouche with complex monogram. *Length* 23½ *inches*

[See illustration]

373. * PAIR SILVER TABLE CANDELABRA, AFTER FALCONET
French XVIII Century Style
340-
Cluster of leaf-scrolled arms supporting six gadrooned *bobêches,* upheld by two scantily draped nymphs, who stand upon a pierced round plinth enriched with three cartouches. *Height* 24 *inches*

374. * REPOUSSÉ SHEFFIELD PLATE PUNCH BOWL *Georgian Style*
55-
Deep valanced bowl with gadrooned edge; *reproussé* with bowknotted festoons. *Diameter* 15 *inches*

375. * CHASED SILVER MERCURY TABLE LAMP *Italian, Early XIX Century*
45-
Formed as a figure of Mercury holding up a Roman lamp with four wick burners; on round plinth of variegated marble. Complete with trimmers and snuffers on chain. *Height* 24½ *inches*

376 * Two Pairs Parcel-Gilded and Silver-Plated Eagle Salts
Gilded shell bowl, supported on the back of an eagle with spread wings perched on rockery. *Heights* 4 *and* 4½ *inches*

377. * Pair Filigree Silver Urns
Urn hung with festoons and with two leaf-scrolled handles, the entire body and foot in *ajouré* filigree work. As exhibited. *Height* 8 *inches*

CHINESE AND JAPANESE ART

378. Pair Cloisonné Enamel Stem Cups *Tao Kuang*
Hemispherical bowl supported by baluster stem on domed flaring foot, cover slightly domed, with ring handle. Bowl enameled with segmental reserves of black, mazarine blue, canary and white, with foliated scrolls, lotus, and blossoms. Interior enameled in turquoise. *Height* 7½ *inches*
Collection of A. Augustus Healy, New York, 1939

379. * Pair Chinese Carved Soapstone Kylins
Ferocious lions squatting on their haunches and surmounting richly decorated oblong plinths. Have wood stands. *Height* 9½ *inches*
Collection of John Ringling, New York

380. Pair Famille Rose Porcelain Vases with Turquoise Ground *Ch'ien Lung*
Flattened tall-necked pyriform vase enameled with four reserves of figures on pavilion terraces in the *famille rose* colors, in a turquoise blue 'shagreen' ground. One repaired at lip. *Height* 11½ *inches*

381. * Carved Soochow Jade Ju-i Sceptre
Formed of a gnarled branch carved with ascending twigs of pine and fungus, headed with a *ju-i* shaped fungus plaque, in mottled green 'soft' jade. With carved teakwood stand and glazed case. *Length* 13 *inches*
Collection of Robert W. De Forest, New York, 1936

382. * Pair Chinese Semi-Precious Mineral Plants in Cloisonné Enamel Jardinieres
Flowering peony shrub with carnelian and gray agate blossoms and green jade leaves; in turquoise enamel flower pot. *Height about* 16 *inches*

383. Three-Color Glazed Pottery Equestrian Statuettes *Ming*
Figure of a warrior seated sideways upon a horse, on arched tile base; glazed green, dull brown and aubergine. *Height* 17 *inches*

384. Pair Green and Yellow Glazed Pottery Equestrian Statuettes *Ming*
Type of the preceding, but smaller, depicting warriors with stabbing weapons on horseback. Minor repairs. *Heights* 12 *and* 13 *inches*

[NUMBER 385] [NUMBER 386]

385. SIAMESE (AYUTHIA) BRONZE HEAD OF BUDDHA *XIV Century*
Oval face with long nose and strongly marked features, the knobbed headdress with topknot hollowed at the crown. *Height* 14½ *inches*
Collection of Edouard H. Arnaud, Parke-Bernet Galleries, Inc., 1940
[See illustration]

386. IRON HEAD OF A BODHISATTVA *T'ang*
Fragment of a temple statue, so-called Kuan Yin Bodhisattva with regular features and wearing decorated diadem and high dressed hair. Mounted on wood plinth.
Height 15½ *inches*
Exhibited at the Brooklyn Museum, New York
[See illustration]

387. Chinese Gilded Bronze Hand Mirror, Plaqué with Pietra Dura
The back decorated with a mutton-fat jade crane and pink quartz blossoms; beveled mirror; long handle wrought with bats. Has case. *Length* 19½ *inches*
Collection of Arthur Curtiss James, Parke-Bernet Galleries, Inc., 1941

388. Pair Chinese Glazed Pottery Figures of Horses
Standing collected figure with splashed yellowish glaze, picked out in green and brown, the unglazed saddles restored with rouge. Have stands. *Heights* 19 *and* 20 *inches*
Collection of Henry D. Sleeper, New York, 1937

389. Pair Chinese Glazed Pottery Elephant Garden Seats *XVIII Century*
Formed as white elephants with green and yellow trappings supporting cobalt blue octagonal plinths on their backs. *Heights* 21½ *inches*

390. Carved and Polychromed Wood Statue of Kuan Yin *Sung*
Slender standing figure of the goddess richly garbed and jeweled, her left hand held before her in a benign attitude, a looped drapery in her right hand. A halo behind the head. Retains traces of original polychromy. *Height* 52 *inches*
Collection of Edwin D. Krenn, New York, 1938

391. Chinese Carved and Gilded Shrine Panel with Mirror Paintings *Circa* 1800
Depicting officials and attendants, poets and immortals, and a group of *go* players, in elaborately pierced and carved frame. *Height* 35¾ *inches; length* 38¾ *inches*
Collection of Mabel Gerry Drury, New York, 1936

392. Four Antique Japanese Carved, Polychromed and Lacquered Râmâ
Overdoor panels permitting free passage of air and skillfully carved with birds and foliage symbolizing the seasons. *Height* 13 *inches; length* 50 *inches*

SHIP MODELS

393. Crystal and Wood Model of an American Frigate
Three-master with wood hull and rigging of crystal wires, sailing on hexagonal glass base representing the sea, with gilded paper sides. As exhibited. In glass cloche.
Length overall 13 *inches*

[NUMBER 394]

394. CARVED BONE MODEL OF THE BRIG 'LEXINGTON', 1775

American, XVIII Century

310-

Sixteen-gun brig of war, with full details of rigging, fitted with a long boat, cannon, anchors, wheel, companion hatches, etc. Beautifully executed; rigging is of later date.

Height 25 *inches; length overall* 27 *inches*

Note: Bone samples of American ships of this period are exceedingly rare, especially of the historic vessels of the Revolution.

Collection of Arthur Curtiss James, Parke-Bernet Galleries, Inc., 1941

[See illustration]

4,0

395. CARVED WOOD MODEL OF THE FRIGATE U.S.S. 'DELAWARE'

Square-rigged seventy-two-gun frigate with full rigging and deck fittings including bollards, carronades, wheel, anchor winch and two boats; hull painted green, black, and white, with gunports and cannon. In vitrine. *Length over all about* 33 *inches*

Collection of George D. Pratt, New York, 1937

PAINTINGS

396. PORTRAIT OF A JAPANESE ARTIST *Amedeo Modigliani, Italian:* 1884-1920
Heavy crayon with touches of delicate color. *Pencil and crayon:* 10½ *x* 8 *inches*
From Leopold de Zborowski, Paris
Collection of Cornelius J. Sullivan, New York, 1937

397. L'ANGE DECHU *Odilon Redon, French:* 1840-1916
Nude figure, the shadows in iron red, the spread wings in deep blue; background of terra cotta ground with clouds appearing above the horizon. Signed. 18½ *x* 14½ *inches*
From Leopold de Zborowski, Paris
Collection of Cornelius J. Sullivan, New York, 1937

398. PORTRAITS OF A GIRL: PAIR CRAYON DRAWINGS
Jean Louis Forain, French: 1852-1931
Bust-length portraits, one to half right, the other glancing to the left. Both signed.
Black crayon heightened with white and sanguine on tan paper: 12 *x* 9¾ *inches*

399. CORONATION BALL *Jean de Botton, French: b.* 1898
Gay groups of figures dressed in bright colors, men in scarlet uniform coats and Highland dress, and ladies, some in peeress' robes, before the Queen seated in a balcony with attendants. Signed and dated London, May '37. *Gouache and watercolor:* 20 *x* 27¾ *inches*
From Lucien de Lefebvre-Foinet, Paris
From the American-British Art Centre, Inc., New York

400. NUDE WOMAN RECLINING *André Dunoyer de Segonzac, French: b.* 1885
Reclining figure in perspective. Inscribed at lower right *Pour Monsieur John Quinn en souvenir très respectueux affectueux et reconnaissant pour toutes les marques d'amitié qu'il m'a données durant la guerre* and signed. *Pen and wash:* 11¾ *x* 18¼ *inches*
Collection of John Quinn, New York
Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc., 1939

401. A WHARF AT NOANK, CONNECTICUT
Eugene Edward Speicher, N.A., American: b. 1883
A fish house, viewed from an elevation, on the far side of a lobsterman's dock, laden with colorful equipment and crates and extending into a gray-green sea. Signed.
16 *x* 20 *inches*
Purchased from the artist

402. HAWKING *Alexandre Gabriel Decamps, French:* 1803-1860
Mounted figures of ladies and gentlemen grouped upon an open plain, with two varlets with hounds and hawks in the foreground; beyond, large boulders and a plateau with sheep frame a vista. A hawk pursues a heron in the sky. Signed. 13 *x* 16 *inches*
From Durand-Ruel, Paris

403. HOUNDS *Charles Olivier de Penne, French:* 1831-1897
Four hounds leashed to a tree on a roadside before a wooded background. Signed.
Panel: 16 *x* 11¾

404. 'PLENIPOTENTIARY' *John Frederick Herring, Sr., British:* 1795-1865
A chestnut thoroughbred standing in profile to the left, mounted by a jockey wearing rose and black colors. Wide field in the background beneath a cloudy sky. Inscribed at lower right and dated 1825. 9 *x* 12 *inches*
Collection of Rodman Wanamaker, Parke-Bernet Galleries, Inc., 1940

405. 'MISS LETTY', WINNER OF THE OAKS, 1837 *F. C. Turner, British: fl.* 1810-1846
A bay thoroughbred running in profile, with jockey in yellow silks; at the right spectators and mounted figures. Inscribed below *Powlett's Filly Winner of the Oaks,* 1837, and signed. 14 *x* 17¾ *inches*
From Arthur Ackermann & Son, Ltd. London
Collection of Rodman Wanamaker, Parke-Bernet Galleries, Inc., 1940

406. COACHING SCENES: PAIR PAINTINGS *J. C. Maggs, British: fl.* 1819
A coach-and-four driving through a blizzard; and the Bath coach on the open road. Both signed, one dated 1878. 14 *x* 26 *inches*

407. 'FILHO DA PUTA'. *John Frederick Herring, Sr., British:* 1795-1865
A thoroughbred in profile to the right, mounted by a jockey in black and white; background of green fields, enclosed by woods in the distance. Signed. 16 *x* 19¾ *inches*
From Vicars Brothers, Ltd. London
Collection of Rodman Wanamaker, Parke-Bernet Galleries, Inc., 1940

408. 'BELFORD', BY 'OLD CADE' *Francis Sartorius, British:* 1734-1804
In profile to the left, before a green undulating landscape with a lake at the right and a thatched shed at left. Inscribed, signed and dated 1776. 24½ *x* 30 *inches*
Collection of Rodman Wanamaker, Parke-Bernet Galleries, Inc., 1940

409. PORTRAIT OF A YOUNG GIRL *Gustave Jean Jacquet, French:* 1846-1909
Bust length portrait to half left of a young girl in brimmed rose hat, wearing a green frock with white fichu and green velvet band about her neck. Signed.
Cradled panel: 12¾ *x* 9½ *inches*

410. PAIR CHINESE DECORATIVE PAINTINGS *Circa* 1820
One depicting ladies and children in the sunken courtyard of a summer pavillion, the other, a view of a treaty port with river boats and foreign warehouses lining the shore. 12 *x* 25 *inches*
Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc., 1940

[NUMBER 411]

411. KERMESSE *Jan Brueghel the Younger, Flemish:* 1601-1678
A village green enclosed by thatch-roofed cottages surrounded by shrubbery and a red tent, with couples in scarlet, brown and gray costumes dancing in the foreground to the music of a youth playing bagpipes at the right. *Cradled panel:* 11¼ *x* 15¼ *inches*
850-
[See illustration]

412. DUTCH FARMHOUSE *Dutch School, XIX Century*
70-
Miniature scene of boys unloading a hay wagon, and a woman in a red skirt before a brick cottage bordering a narrow canal, a hayfield in the distance. Signed with initials I.G.M. *Panel:* 8¾ *x* 11¼ *inches*

413. L'AMOUREUX BUVEUR *Jacob Duck, Dutch:* 1600-1660
80-
Tavern interior, with three cavaliers, one in gray leaning against a table beside a woman in fawn and gray green gown; at the right, a rose red mantle upon a chair.
Panel: 13 *x* 15 *inches*

414. THE ENCAMPMENT *Anthonisz Palamedes, Dutch:* 1601-1673
An encampment of tents spread over an open plain broken only by a leafless blasted tree centring the foreground; soldiers, some mounted, are conversing, three at the left grouped about a game of dice. *Cradled panel:* 14 *x* 19½ *inches*
Collection of Paul Delaroff, Paris, 1914

415. RETURN FROM THE CHASE AND A PASTORALE: PAIR PAINTINGS
Balthazar van den Bosch, Flemish: 1681-1715
Park landscapes, one with sportsmen, some mounted, and a lady, returning with a hare; the other with groups of figures at a picnic, one playing a guitar. 18 *x* 21½ *inches*

416. SPANISH ATTACK IN THE NETHERLANDS *Sebastian Vrancx, Flemish:* 1573-1647
Depicting Flemish citizenry attacked by Spanish soldiers, some retreating into a swamp at right, others fleeing across the hills crowned by trees. In the left distance is a fortress on the water and the outlines of a city. *Panel:* 18 *x* 25¼ *inches*
See Catalogue of the Ducal Museum, Gotha, 1890, p. 8, no. 32

417. BATHER AT SUNSET *William Etty, R.A., British:* 1787-1849
A nude woman seated on pale blue and crimson draperies, her back to the observer, and her face in profile to the left; before her a dark sea with low surf breaking on the beach, the sun sinking below a far horizon. *Cradled panel:* 27 *x* 20 *inches*
Collection of R. Hall McCormick, New York, 1920
Collection of William Randolph Hearst, Parke-Bernet Galleries, Inc., 1939

418. CRUCIFIXION OF S. ANDREW *Frans Francken I, Flemish:* 1542-1616
The saint is seen, nude save for a loincloth, crucified on the saltire cross, in a golden light; around are numerous spectators. *On copper:* 16 *x* 20 *inches*

419. STILL LIFE: PAIR PAINTINGS *Gustave Achille Guillaumet, French:* 1840-1887
Arrangements of fruit on plates and in baskets with bottles of wine surrounded by various glasses, a cup and saucer, and a sea shell. Signed. 21¼ *x* 25½ *inches*

420. GEORGE WASHINGTON *Jane Stuart, American:* 1812-1888
Bust-length figure to half left, in black coat with high white stock. Shaded brown background. *Oval:* 26½ *x* 22 *inches*

Note: This painting hung for many years in the rooms of the Grand Army of the Republic in Brooklyn, New York. It was painted by Jane Stuart after her father's, Gilbert Stuart's, famous Athenaeum portrait.

From Clapp & Graham, Inc., New York
Described in John Hill Morgan and Mantle Fielding, *Life Portraits of Washington and their Replicas,* 1931, p. 344

421. BOY IN RED COAT *British School, circa* 1800
Three-quarter-length figure of a fair-haired boy sitting on an embankment before a background of trees, wearing white frilled collar with scarlet coat and fawn breeches, and holding a black hat. 30 *x* 24½ *inches*

[NUMBER 422]

422. INTERIOR OF AN ARMORY *David Teniers, the Younger, Flemish:* 1610-1690
Three figures before a burning hearth seen beyond an arch, and a man with a staff and gun entering through a doorway; across the foreground are strewn pieces of armor, drums, a saddle, and a multicolored banner; a young blackamoor carries a sword and baldric towards a table at the left. *21 x 25½ inches*

Note: With a MS. authentication by Dr W. R. Valentiner, dated New York, June 3, 1932, in which he describes the above as "A characteristic work by *David Teniers,* the younger, charming in color and executed in his broadest manner."

[See illustration]

55- 423. Oliver Cromwell as a Youth *Robert Walker, British: c.* 1600-1660
Bust-length figure to half-right with long wavy brown hair, wearing a scarlet doublet draped in black; posed before a column and brown background. 30 *x* 25 *inches*

70- 424. 'Pickaback' *William Owen, R.A., British:* 1769-1825
Half-length figure of a woman in sky blue skirt and loose white blouse, carrying a child upon her back supported by a rose scarf; standing to half right before a landscape background. 44½ *x* 35½ *inches*

95- 425. Portrait of a Sportsman in Scarlet Coat
Francis Lemuel Abbott, British: 1760-1803
Half-length figure of a sportsman in gold-braided scarlet coat and green waistcoat, carrying a shotgun and gesturing with the left hand; in the left background, a retriever carrying his tricorn. Landscape background. 40¾ *x* 32 *inches*
Collection of the Ehrich Galleries, New York, 1922

35- 426. Portrait of a Prelate *French School, XVII Century*
An ecclesiast with black hair, moustache and goatee portrayed at bust-length to half right, in black cape with scarlet buttons and transparent white lawn collar. 26¾ *x* 21¾ *inches*

175- 427. Vase of Flowers *Nicolas van Verensdael, Flemish:* 1640-1691
A sculpured stone dolphin urn filled with roses, lilies, peonies, blue-bells, and other flowers, in colorful array; brown background. 48½ *x* 35 *inches*
From Leggatt Brothers, London, 1914

100- 428. Pastoral Scene en Grisaille *French School, Early XVIII Century*
Decorative painting depicting three youthful musicians playing before a thatched cottage, beside which is a gnarled windblown tree; a gallant and two young girls listen and break into a dance. 47 *x* 59 *inches*

150- 429. Game: Nature Morte *Jan Baptiste Weenix, Dutch:* 1621-1660
Before the trunk of a tree and a monumental urn at the right are hung a hare, a pheasant, and grouse, with a flint-lock gun and belt lying nearby; at the left, a black retriever before a vista of landscape. *Cradled panel:* 44 *x* 36 *inches*

60- 430. Action off Cape St. Mary, October 5th, 1804
Thomas Whitcombe, British: 1760-1824
The *Indefatigable,* Capt. G. Moore, the *Lively,* Capt. G. E. Hamond, the *Medusa,* Capt. J. Gore, and the *Amphion,* Capt. S. Sutton, capturing four Spanish treasure ships; one of the Spanish ships to the right having just exploded. 30 *x* 48½ *inches*

60- 431. Racing Schooner 'William Bayles' *James Bard, American: d.* 1876
Schooner with green hull, four figures aboard, under sail on a choppy gray sea before a wooded shore at left. Signed and dated, *N. Y.* 1854. 33 *x* 51½ *inches*

432. RACING SCHOONER 'LEWIS R. MACKEY' *James Bard, American: d.* 1876
A schooner with black hull under sail to the left, a figure in a dinghy crossing the foreground; small craft and a paddle-wheel steamer in the background before the wooded shore. Signed and dated *N. Y.* 1853. 30½ *x* 52 *inches*

105-

433. ARABS HAWKING *Victor Pierre Huguet, French:* 1835-1902
Three mounted Arabs, with attendants on foot, watching the return of a hawk with its prey; in the middle distance a charging horseman before hilly desert country. Signed. 42 *x* 58 *inches*

150-

Collection of Rodman Wanamaker, Parke-Bernet Galleries, Inc., 1939

434. CHILD HARVESTER *Maxfield Parrish, N. A., American: b.* 1870
Full-length figure of a girl in crimson bodice and gray skirt, holding a scythe and sheaf of wheat in her apron. Landscape background with a castle and blue hills, a stream bounding the golden field in the foreground. Signed. 42 *x* 28½ *inches*

200-

435. THE COSTUMER'S SHOP *Eduardo Zamacois, Spanish:* 1842-1871
A theatrical costumer's emporium, with costumes and masks hanging upon the wall; a man habited as a harlequin seated at the left jeering at his companion who, half-clad and wearing a long white wig, is struggling to pull on a top-boot. Beside an open door at the extreme left, with his back to the observer, is the proprietor. Signed, and dated '69. 15 *x* 22 *inches*

190-

Collection of Theron R. Butler, New York, 1910
Collection of Mrs Peter W. Rouss, New York, 1936

436. ROTTEN ROW *Jan von Chelminski, Polish:* 1851-1925
The bridle path in Hyde Park, with fashionable equestrian figures; at the left upon the far side of a middle line of trees, carriages passing slowly, pedestrians, soldiers, and a policeman. Signed. 39½ *x* 59 *inches*

190-

Collection of Collis P. Huntington, Esq. New York
Collection of Eugene H. Block, New York, 1932

437. PETER STUYVESANT *Charles Xavier Harris, American: b.* 1856
The one-legged Stuyvesant, mounted on a white horse and preceded by two halberdiers, leads a procession of armed burghers out of the gate at the left, behind are drawn up massed battalions of redcoats and, in the distance, is a glimpse of shipping in the harbor. An English herald in brilliant costume stands by in the left foreground. Signed, and dated 1894. 20 *x* 30 *inches*

105-

170-

438. A CAFE UNDER THE CONSULATE
Ernest Emile Armand-Delille, French: 1843-1883
Four hilariously laughing gentlemen at a table in an interior, before a paneled and mirrored wall, a solitary figure seated alone at a table at the right. 21¾ *x* 28½ *inches*

TAPESTRIES

439. Superb Brussels Silk-Woven Tapestry with the Arms of a Prince of the Royal House of Spain *Circa* 1685

Woven on a light biscuit yellow ground with a quartered escutcheon of the Spanish Bourbons surmounted by a crown and encircled by the Collar of the Golden Fleece; with rampant lion supporters and two charming pairs of *putti* above and below. The former are flying amid a complexity of leaf *rinceaux,* the latter resting upon a bed of flowers and leaf scrolling. The border develops bold marble Baroque scrolls festooned and entwined with swags of flowers and golden husks, and casting dark blue shadows upon a sky blue background. Woven in the finest wools lavishly enriched with silk.

Height 10 *feet* 3 *inches; width* 9 *feet* 6 *inches*

Collection of Miss Emma Rockefeller McAlpin, New York, 1935

[NUMBER 440]

440. MORTLAKE SILK-WOVEN TAPESTRY, AFTER JEROME DE POTTER

Stephen de May, circa 1690

APRIL. A farmyard scene with a wooden fence surrounding a meadow and a cluster of farm buildings at upper left; beyond is a view of fields with trees in spring foliage. In the immediate foreground an elderly woman in blue and crimson dress is milking a cow, a younger girl standing at the left churning butter; behind them are two herdsmen with *houlettes* driving cattle, sheep, and goats out to pasture. The scene is enclosed by ivy-wreathed columns and has borders similar to the preceding, showing some restoration. At centre of upper border are the arms with crest and mantling of the Russell family.

Height 9 *feet* 1 *inch; width* 6 *feet* 10 *inches*

[Continued

Number 440—Concluded]

Note: The tapestry is one of a set of three tapestries formerly in the collection of Emanuel Boasberg of Buffalo, N. Y., which originally formed part of a set of twelve *Months* which according to Marillier (*vide infra*) is based upon a series originally woven by Gilles de Leyniers of Brussels from cartoons by Jerome de Potter. The series was apparently repeated several times by the English weavers, the most famous sets being those at Melbury, Ham House, and Buckingham Palace.

The tapestry has been determined as coming from the workship of Stephen de May, a Mortlake craftsman who set up independently before 1700 and who was a member of a well-known family of weavers, and apparently belongs to the series formerly in the possession of Viscount Astor, part of which was sold at Christie's in 1921 and bore the Russell arms. These may be identified by the ivy-wreathed pillars which appear at the sides of the compositions. The identification of the months given by Marillier (*vide infra,* p. 65) is not correct, the present subject, for example, being identified by him as *March.* These little tapestries form an exceptionally charming series and are notably rich in coloring.

See H. C. Marillier, *English Tapestries of the Eighteenth Century,* 1930, pp. XVI, and 61-67, and pl. 21

Collection of Emanuel Boasberg, New York, 1937

[See illustration on the preceding page]

441. FINE BRUSSELS TAPESTRY AFTER DAVID TENIERS, THE YOUNGER *Circa* 1740
BOORS CAROUSING. A village *kermesse* showing numerous boors and their women folk and children celebrating outside a tavern which consists of three gabled and thatched buildings. Many of them are seated at tables eating and drinking, some dancing to music played by a bagpiper. In the immediate foreground an old man with a hurdy-gurdy entertains a group of children, while to the left a party of figures on a river bank include a drunken man being escorted home. Woven partly in silk, the colors well preserved; the border in iron red and yellow simulates a picture frame. In the upper part of the tapestry at the centre is the armorial bearing of the family for whom the tapestry was made.

2.500

9 feet 2 inches x 18 feet 4 inches

Note: This tapestry and the following tapestry are undoubtedly the work of the weavers P. and J. van der Borcht and D. Leyniers, Jr., active in Brussels during the first half of the eighteenth century. These extremely popular Teniers subjects were repeatedly executed, usually in sets of six. Identical tapestries, but varying as to the borders, are illustrated in H. C. Marillier, *Handbook to the Teniers Tapestries,* London, 1932, plates XXXV and XII.

Collection of Frederic A. Juilliard, New York

[See illustration]

[NUMBER 441]

442. BRUSSELS TAPESTRY AFTER DAVID TENIERS, THE YOUNGER *Circa* 1740
THE FISH QUAY. Animated group on a jetty including merchants bargaining, others washing fish and putting them into baskets, a youth loading a donkey and fishermen bringing their catch ashore. On the left is a group of medieval buildings, towers and ruins, chief among which is a Norman arch surmounted by a tower in the shadow of which hucksters are peddling their wares, a blind man begging, etc. Border matching that of the preceding tapestry. 9 *feet* 1 *inch* x 15 *feet* 6 *inches*

1,250 -

See note to the preceding.

Companion to the preceding

Collection of Frederic A. Juilliard, New York

[See illustration]

[NUMBER 442]

443. IMPORTANT BRUSSELS TAPESTRY *Urban Leyniers, circa* 1720

THE BANQUET TO THE INFANT TELEMACHUS. Extensive view of a marble banqueting hall with an elaborate Venetian red hanging at left draped with tasseled cords, and with Corinthian columns and a Roman arch at centre, through which appears a vista of a formal garden with balustraded terraces and a fountain; at right, an expanse of rolling country with cypresses, and a city skirting a mountain in the distance. Upon a raised platform in the foreground is the banqueting table heaped with viands, about which are grouped the guests, wrapped in togas of brilliant sapphire blue, Venetian red, tan, rose and green, reclining upon banquettes; all are turned toward the tiny nude figure of the infant Telemachus seated upon a white drapery on a golden throne carved with lion masks, a nurse in saffron garment and green tunic kneeling beside the chair to support the child. At his left a man clad in Venetian red mantle holds a golden crown above the child's head. Two maids stand behind the throne, and nearby a page in short blue tunic busies himself with fruit and huge golden ewers, other attendants seen at far left between marble columns washing the wine vessels. From the right enters a helmeted messenger in half armor and red cloak, his arm extended. Finely woven in richly colored wools lavishly highlighted with silk, the colors in exquisite preservation. Shaded red frame border of tan acanthus leafage. The tapestry has been very slightly reduced. Signed at lower right: V. LEYNIERS. *Height* 13 *feet* 2 *inches; length* 19 *feet*

2.000

Note: Urban Leyniers, the son of Gaspar Leyniers, and a member of the famous Brussels family of weavers, entered into partnership with Daniel Leyniers and Henrik Reydams in 1712 to found the largest of the contemporary tapestry ateliers, with an establishment of 22 looms, in what is now the rue des Chartreux. Their notable works include Teniers subjects, series of *The Story of Don Quixote, Triumphs of the Gods,* after Jan van Orley and Augustus Coppens, *The Acts of the Apostles, The Four Seasons,* etc. Leyniers' clients included the Prince of Orange, King John V of Portugal, and the Russian Ambassador in Paris, Prince Dolgorouki. See Göbel, I, Vol. I, pp. 341-347.

Collection of Mrs Richard M. Tobin, Parke-Bernet Galleries, Inc., 1938

[See illustration]

[NUMBER 443]

[NUMBER 444]

444. AUBUSSON TAPESTRY, AFTER VERNET *Circa* 1740
MEDITERRANEAN HARBOR SCENE. In the foreground sailors are unloading a cargo and passengers from a ferryboat on to a *quai* where others are awating them, and a dog roams about amid anchors and other marine paraphernalia. On the right shore is a partially ruined Roman arch, in the front of which promenaders are viewing shipping moored in the harbor. On the left is a medieval fortress at the base of a rocky precipice. Highlighted in silk, the border simulates a picture frame. *8 feet 5 inches x 15 feet 4 inches*

850-

Note: This panel is identical with a portion of the hanging *Le Débarquement,* formerly in the collection of L. Bernheimer of Munich and illustrated in H. Göbel, *Die Wandteppiche,* 1928, II, vol. II, fig. 289 and dated *circa* 1740. The series were executed in the ateliers of F. Picon and F. Picqueaux, and are after cartoons of Vernet (or possibly Juliard). Another version of this subject was in the Horace Harding collection, sold at these Galleries in 1941.

Collection of Frederic A. Juilliard, New York

[See illustration]

ENGLISH FURNITURE AND DECORATIONS

445. PAIR REGENCY ELABORATELY CARVED AND GILDED WALL BRACKETS
Of foliated capital form, with molded and shaped mahogany shelf.
Height 16 inches; width 21 inches

Collection of Francis Shaw, New York, 1935

446. PAIR ADAM CARVED AND GILDED WALL SCONCES WITH JASPER WARE PLAQUES
Formed as classic urns festooned with crystal beads and embellished with blue and white jasper ware medallions. Wired for two lights. *Height 28 inches*

447. PAIR CARVED AND GILDED CORNUCOPIA WALL BRACKETS *American, circa* 1810
In the form of spirally fluted and beaded cornucopias filled with fruits and cereals. Rare.
Height 22 inches; width 18 inches

448. PAIR SMALL CUT GLASS CHANDELIERS *Georgian Style*
Festooned and hung with crystal beads and pendants and having five branches for electric lights. *Height 29 inches; diameter 18 inches*

449. PAIR GEORGIAN CARVED AND PAINTED WOOD EFFIGIES
English, XVIII Century
Representing a Chinese Mandarin and his lady in resplendent costumes. *Height 39 inches*

450. PAIR GEORGIAN CARVED CHESTNUT EAGLE AND FRUIT PENDANTS
Finely carved pendant of fruit suspended from the beak of an eagle with spread wings.
Height 45 inches

451. SHERATON MAHOGANY CANDLESTAND *American, circa* 1815
Clover-leaf shaped tilting top on turned vasiform pillar and three grooved splayed legs with casters. *Height 29 inches; width 25½ inches*

452. REGENCY CARVED AND GILDED CONVEX MIRROR *English, circa* 1815
Ball-decorated circular frame with old convex glass surmounted by a basket and cornucopias of fruit. *Height 21 inches; width 23 inches*

[NUMBER 453]

453. CHIPPENDALE CARVED MAHOGANY GALLERIED TRIPOD TABLE

English, XVIII Century

105 Tilting octagonal top guarded by a fret-carved gallery which simulates a fence, and supported on a leaf-carved bulbous pillar and a similarly carved cabriole tripod with claw-and-ball feet.

Height 29½ *inches; diameter* 22½ *inches*

[See illustration]

42.10 454. SMALL MAHOGANY DRUM TABLE *Sheraton Style*

Circular top lined with tooled dark leather, fitted with four drawers around the frieze and supported with slender pillar and grooved tripods with brass feet.

Height 28 *inches; diameter* 24 *inches*

110 - 455. PAIR GEORGIAN CARVED PINE PUTTO GROUPS FORMING PEDESTALS

Formed of three chubby nude infants who support between them a flat fluted shell.

Height 35 *inches*

[NUMBER 456]

456. SEVEN REGENCY INLAID MAHOGANY DINING CHAIRS *English, circa* 1815
Armchair and six side chairs with open square back paneled with satinwood inlay and having conventional lyre splat. Reeded square tapered legs; seat upholstered in black and gold haircloth.

[See illustration of two]

457. PAIR MIRROR PAINTINGS OF CHARLES II AND NELL GWYNNE, IN CAROLEAN CARVED AND SILVERED FRAMES
Upright frames carved with late Renaissance scrollings and cherubs, crested by *putti* supporting a crown; the mirrors painted with half-length portraits of Charles II and Nell Gwynne. *Height* 37 *inches; width* 28 *inches*
From Charles of London, New York

458. CHIPPENDALE CARVED AND GILDED WALL MIRROR *English, XVIII Century*
Oval frame surrounded by delicate pierced and carved foliage volutes and C-scrolls. Glass of later date. Some repairs. *Height* 45½ *inches; width* 27½ *inches*

459. Carved Mahogany Card Table *Chippendale Style*
Hinged, folding and pivoting rectangular top lined with green baize, supported on cluster column legs with undershelf. *Height* 30 *inches; length* 36 *inches*

40-

460. Pair Georgian Mahogany Corner Whatnots
Pyramid-shaped with five segmented shelves graduated in size, and undulating and converging uprights. *Height* 54 *inches; width* 19 *inches*

70-

461. Black and Gold Lacquer Pagoda-Form Wall Cabinet
Chinese Chippendale Style
With glazed doors and sides, carved in the Chinese Chippendale taste.
Height 5 *feet* 6 *inches; width* 27½ *inches*
Collection of Gustav Oberlaender, Parke-Bernet Galleries, Inc., 1939

70-

462. Carved and Gilded Overmantel Mirror *Chippendale Style*
Three-paneled mirror elaborately carved with foliage, flowers, and scrolls and crested with an exotic bird; some repairs. *Height* 48 *inches; length* 58 *inches*
Collection of R. L. Scofield, Parke-Bernet Galleries, Inc., 1940

3,10

463. Carved Mahogany Wine Table with Claw-and-Ball Feet
Chippendale Style
Tilting circular top, carved with nine circular depressions for bottle coasters, intersected by conventionalized shell motives, on turned pillar and carved cabriole tripod.
Height 28 *inches; diameter* 27 *inches*

50-

464. Pair Adam Carved Pine Tripod Torchères *English, Late XVIII Century*
Circular top on three quadrangular supports braced with saltires and having lead ram's-head capitals and iron paw feet. Formerly gilded.
Height 46½ *inches; diameter* 13 *inches*
From H. Burlingham, New York
Collection of James A. Burden, Parke-Bernet Galleries, Inc., 1938

85-

465. Georgian Richly Carved Mahogany Cabinet
Rectangular, with triangular pediment. Interior with shelves enclosed by glazed door, the stand with carved frieze and fluted square columnar legs.
Height 7 *feet* 1 *inch; width* 38 *inches*

130-

[NUMBER 466]

466. CHIPPENDALE RICHLY CARVED MAHOGANY TRAY-TOP TRIPOD TABLE

English, XVIII Century

85— Tilting square top of flame-figured mahogany bordered with a rich gallery pierced and carved with demi-rosettes, leaf arabesques and strapwork, supported on a vertically and spirally fluted pillar and a cabriole tripod carved on the knees and feet with acanthus leafage. Some repairs to gallery. *Height* 30 *inches; width* 29 *inches*

[See illustration]

85— 467. CARVED WALNUT LOWBOY WITH CLAW-AND-BALL FEET

Philadelphia Chippendale Style

Commodious piece with one long and three short drawers in front, the middle drawer, skirt, cabriole legs and columnar corners richly carved with shells, flowers and foliage. *Height* 33 *inches; length* 43 *inches*

468. GEORGIAN FINELY CARVED CONSOLE TABLE WITH MARBLE TOP

30— Shaped oblong top of *brèche violette* marble, carved frieze hung with floral pendants; cabriole legs with female masks at the knees, and joined by a carved X-stretcher. *Height* 32 *inches; length* 5 *feet* 4 *inches*

Collection of Morton F. Plant, Parke-Bernet Galleries, Inc., 1939

[NUMBER 469]

469. CHIPPENDALE RICHLY CARVED AND GILDED OVERMANTEL MIRROR
English, XVIII Century

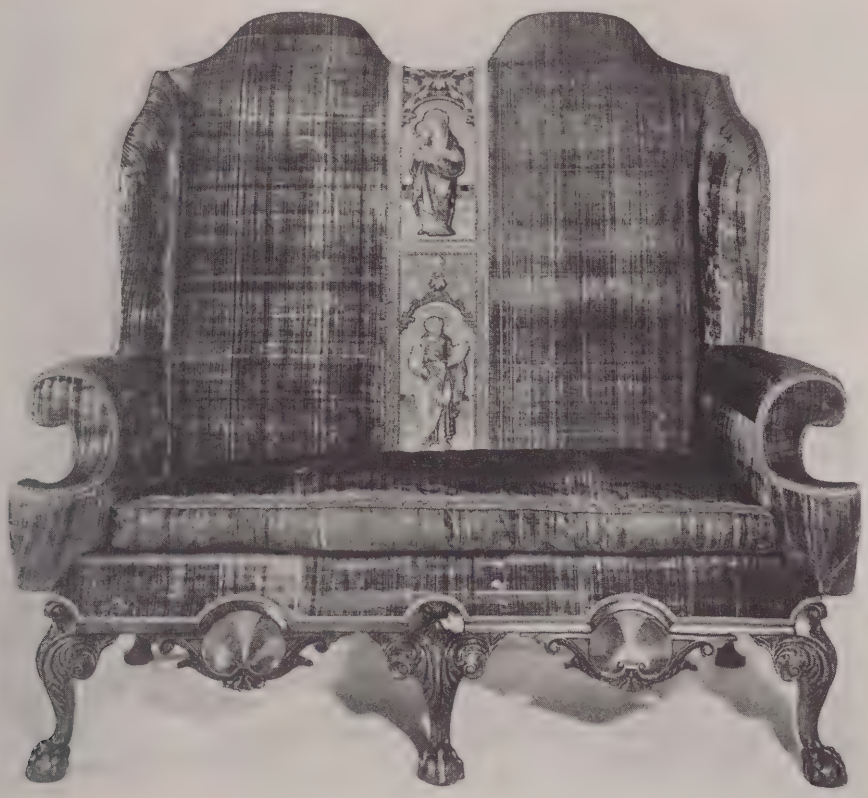
80-

Shaped upright mirror in the rococo manner richly carved with C-scrolls, acanthus, stalactites and shells; the mirror glass, which appears to be of later date, comprises one large panel surrounded by smaller shaped panels conforming to the outline of the frame. Some small pieces of carving missing. *Height* 6 *feet; width* 54 *inches*

[See illustration]

35-- 470. PAIR VICTORIAN CARVED AND EBONIZED GUERIDON STATUETTES *Circa* 1840

Draped figure of a blackamoor upholding a gnarled 'rhinoceros horn' scalloped bowl.
Height 38½ *inches*



[NUMBER 471]

471. GEORGIAN CARVED WALNUT SOFA IN
SIXTEENTH CENTURY CRIMSON VELVET WITH NEEDLEPAINTING
Double-arched tall-back sofa with wings, scrolled sides, and seat cushion all covered in Renaissance velvet, showing patina and wear of age, and centred with a silk and gold needlepainted orphrey worked with figures of the Virgin and Child and S. Peter, in niches. Modern frame with acanthus-scrolled legs with ball-and-claw feet, the front rails with two inlaid shell pendants. *Length* 5 *feet*

[See illustration]

472. CARVED AND POLYCHROMED COROMANDEL LACQUER FOUR-FOLD SCREEN
Depicting a pavilion scene with the household of a mandarin, figures of children and performers in a garden, between panels of Flowers of the Seasons and birds; in colors on a black ground. *Height* 7 *feet; width* 5 *feet* 2 *inches*

473. Regency Carved and Gilded Eagle Girandole Mirror *English, circa* 1815
Cable-molded circular frame containing a convex mirror mounted on either side with branches for two lights; the crest composed of a spread eagle holding a festoon of beads and tassels in its beak, shell and acanthus leaves depending from the base.
Height 50 *inches; width* 41 *inches*

Collection of Francis Shaw, New York, 1935

474. Carved Mahogany Upholstered Sofa *Chippendale Style*
The shaped back, arms, seat and seat cushion covered in old rose fabric. Richly pierced and carved frame, square legs and stretchers. *Length* 6 *feet* 2 *inches*

475. Gothic Chippendale Richly Carved and Gilded Wall Mirror
English, XVIII Century
The frame is carved, simulating Gothic fenestral ornament; the pointed arch pediment is designed as three pointed niches surmounted by an urn of acanthus and flowers, while at the base is a shrine composed of small columns.
Height 7 *feet* 6 *inches; width* 37 *inches*

Collection of Marsden J. Perry, New York, 1936

476. Georgian Carved Pine Wall Mirror *English, XVIII Century*
Rectangular, the cyma-scrolled frame carved with rococo scrolls and trailing floral ornament. *Height* 33 *inches; width* 27½ *inches*

477. Pair Adam Carved, Gilded and Decorated Torchères
In the form of a classic tripod carved with ram's masks, urns and flowers.
Height 59 *inches*

Collection of Grenville T. Emmet, New York, 1937

478. Inlaid Harewood and Sycamore Bookcase *Hepplewhite Style*
In two parts, the upper part being a cabinet of shelves enclosed by a pair of glazed doors; the lower part with three drawers enclosed by two solid doors. Has fretted scrolled pediment and is handsomely inlaid with various rich woods.
Height 8 *feet* 11 *inches; width* 54 *inches*

479. Pair Tall Pier Mirrors with Silvered Frames *Queen Anne Style*
Rectangular, with ogee-arched crest, molded narrow frame, old beveled glass in two sections. *Height* 7 *feet* 6 *inches; width* 41 *inches*

480. GEORGIAN CARVED AND DECORATED PINE MANTEL
Molded frieze and stiles are embellished with sunk panels painted with formal sprays and paterae in a light green ground and protected with glass; the frieze also centres a panel of relief carving comprising musical and classical trophies and acanthus scroll.
External height 56½ *inches; length* 5 *feet* 1 *inch*

√20

481. PAIR GEORGIAN LEAD GARDEN CISTERNS *English, dated* 1769
Oblong trough, the sides molded in low relief with figures symbolizing the Seasons, and the date 1769. Bottom pierced for use as jardinieres. *Height* 15½ *inches; length* 40 *inches*

20

482. TWO PAIRS BRASS ANDIRONS *Georgian Style*
Pair baluster-shaped with scrolled base. Another pair slightly larger. Together with a log bar. [Lot.] *Heights* 17½ *and* 22½ *inches*

27.00

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